

# Bonhams



## Native American Art

Los Angeles | December 12, 2023







# Native American Art

Los Angeles | Tuesday December 12, 2023 at 10am

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## BONHAMS

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Sale Number  
28461  
Lots 1-341

## ILLUSTRATIONS

Front Cover: Lot 10  
Session Page: Lot 210  
Back Cover: Lot 297

## PREVIEW BY APPOINTMENT

Friday December 8, 12pm-5pm  
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## ORDER OF SALE

	Lots
The Collection of William Dana Lippman	1-34
Southwest Related Material and Books	35-45
Inuit/Northwest Coast	46-64
Jewelry/Silverwork	65-122
The Collection of Tony Berlant	123-150
Pottery	151-172
Weavings	173-199
Baskets	200-253
Plains/Plateau/Woodlands, including the Collection of Yoshi Miyake	254-341

## PROPERTY OF DESIGNATIONS

Collection of William Dana Lippman  
Mark and Linda Miller Collection  
The Blue Water Collection of Native American Baskets  
Collection of Patricia Lord Fisher  
Collection of Patricia M. Papper, Aspen, CO  
Collection of Tony Berlant  
Collection of Edward J. Nusrata  
Collection of Robert Percival Porter  
Collection of Yoshi Miyake  
Collection of Joel and Kate Kopp







# The Collection of William Dana Lippman

Lots 1 - 34







(multiple views)

1

### A TLINGIT FROG EFFIGY BOWL

A carved wood bowl in the form of a frog, with red and black painted details and floral adornment on the underside of the body, *repair to one leg*.  
length 9 3/4in, width 5 5/8in

\$5,000 - 7,000

Red paper label on the underside stamped: R / 677

### Provenance

Donald Ellis Gallery, inventory no. N1491 with paper gallery label on the underside  
The Collection of William Dana Lippman, acquired from the above circa August 1997





(multiple views)

2

#### **A TLINGIT ANIMAL EFFIGY**

Carved and painted in black and red in the form of a crouching wolf, the tail curling inward toward the body, *losses and shrinkage cracks*. height 4in, length 9 1/2in

**\$8,000 - 12,000**

#### **Provenance**

J.J. Klejman, New York, NY

Private Collection, New York, NY

Damon Brandt, New York, NY

Donald Ellis Gallery, Dundas and New York, inv. no. N1425

The Collection of William Dana Lippman, acquired from the above













(multiple views)

3

**A HEILTSUK (BELLA BELLA) OR KWAKWAKA'WAKW (KWAKIUTL) WOLF FOREHEAD MASK**

Carved and polychrome painted, depicting a wolf's head with an elongated snout and wide sunken eyes, with a small area of repair. height 5 3/4in, length 10 1/4in

**\$12,000 - 18,000**

**Provenance**

The Collection of William Dana Lippman





(multiple views)

4

#### A TSIMSHIAN CREST HEADDRESS

Carved and polychrome painted in the form of a bear crouched on all fours, the teeth of copper and inlaid abalone, the eyes also inlaid with abalone, the interior hollowed for wearing.  
length 15 1/2in, width 7 7/8in

**\$80,000 - 120,000**

#### Provenance

Michael R. Johnson Gallery, Seattle, WA  
Sylvia and Phil Duryee Collection, Seattle, WA  
Donald Ellis Gallery, Dundas and New York  
Phillip Laub, Mercer Island, WA  
Morton and Estelle Sosland Collection, Kansas City, MO  
Collection of Bill and Marty Holm  
Donald Ellis Gallery, Dundas and New York, inv. no. N3787  
The Collection of William Dana Lippman; acquired from the above on February 15, 2019

#### Exhibited

Seattle Art Museum, *The Box of Daylight*, September 15, 1983 - January 8, 1984  
Seattle Art Museum, *Native Visions*, February 19 - May 10, 1998

#### Illustrated

Holm, Bill, *The Box of Daylight: Northwest Coast Indian Art*, 1984, Seattle, WA, University of Washington Press, p. 45, pl. 51: "... representing a bear (although) large, copper canine teeth fill the front of the mouth and could lead to an identification as a beaver, since they resemble that animal's incisors. However, there is no sign of the beaver's tail, one of his primary identifying features."  
Brown, Steven C., *Native Visions: Evolution in Northwest Coast Art from the Eighteenth Through the Twentieth Century*, 1998, Seattle, WA, University of Washington Press, p. 92, pl. 4.46  
Donald Ellis Gallery catalogue, 2003, p. 44-45 and 2012, p.41, pl. 10











### A TSIMSHIAN OR TLINGIT RAVEN RATTLE

Of carved and polychrome painted wood, the raven surmounted by a reclining human figure sharing its power through its tongue with a frog and a thunderbird face beyond, the underside with another avian face and additional formline elements, *minor repairs/restorations*.  
length 13 3/4in, height 4 3/4in

\$70,000 - 100,000

#### Provenance

Private Collection, Scotland  
Maurice Joy, London  
Collection of Charles and Valerie Diker, New York, NY  
Donald Ellis Gallery, New York, NY, Inv. no. N1131  
The Collection of William Dana Lippman, acquired from the above

#### Illustrated

Wardwell, Allen, *Native Paths: American Indian Art from the Collection of Charles and Valerie Diker*, 1998, New York, NY, Metropolitan Museum of Art, pl. 124  
Donald Ellis Gallery catalogue, 2001, pg. 25



(multiple views)





(multiple views)

6

#### A HAIDA DOUBLE-SIDED RATTLE

Relief carved and polychrome painted, one side carved with a humanoid face encompassed within a fan of tail feathers, the other with a bird's face with humanoid mouth, the tongue extended downwards, *cracked; some separation at joints.*  
*length 11 1/2in, width 4 7/8in*

**\$25,000 - 30,000**

#### Provenance

Mrs. Agnes Climie, Vancouver, BC, reportedly acquired by her father while he worked the steamship lines travelling the West Coast from 1900-1914

Maynards Auctions, Vancouver, BC

Donald Ellis Gallery, Dundas, ON, inv. no. CN1601

Private Collection, Toronto, ON

The Collection of William Dana Lippman













(multiple views)



7

# **A TLINGIT FRONTLET**

Carved and painted with green, red and black pigments, depicting a humanoid/bird figure seated above a bear, with mother-of-pearl inlay accents, *repaired*.

height 7 7/8in, width 5 7/8in

**\$40,000 - 60,000**

A partially disintegrated paper label verso reads: Disinfected / Dr. J. C. Koosher / \*\*\*\* Office / [Sitka], Alaska

## **Provenance**

Ex-Collection of Herbert Juan Da Silva, The Hague  
Christie's, Art Africain et Océanien, Paris, 4 December 2009, lot 94, sold as "Belle Parure Frontal Kwakiutl"  
The Collection of Robert and Nancy Nooter, Washington, D.C.  
Anthropos Gallery, Laguna Beach, CA  
The Collection of William Dana Lippman, purchased from the above





(multiple views)

8

# **ATTRIBUTED TO ALBERT EDWARD EDENSHAW**

*Haida*, (1812–1894), a finely carved raven rattle painted in black, blue and red hues, with a reclining humanoid/bear connected via a lengthy tongue to a kingfisher, the underside with a double-sided formline bird face holding a second humanoid/bear figure in its mouth, *small repair to tip of left wing*.  
height 4 1/4in, length 12in

**\$60,000 - 80,000**

## **Provenance**

Private Collection, North Carolina  
Donald Ellis Gallery, inv. no. N3275  
The Collection of William Dana Lippman, acquired from the above

## **Illustrated**

Donald Ellis Gallery Catalogue, 2006, p. 5  
Brasser, Ted J., *Native American Clothing: An Illustrated History*, 2009, Firefly Books, Toronto, ON, p. 286

See Donald Ellis Gallery catalogue, 2006, for elaboration on the attribution to Albert Edward Edenshaw (c. 1812-1894): "Albert Edward Edenshaw was the maternal uncle and mentor of the great Haida carver Charles Edenshaw (c. 1839-1924).... An elegance of form and visual balance are but two of the attributes of this rattle. In place of the usual human head atop the reclining body, the maker has carved a fine bear mask with a protruding snout and upstanding ears. Graceful curves and precise modeling are evident on the top side of the rattle, while on the breast of the raven a surprise awaits. Protruding from the wide mouth of the face is an image of a bear-human transformation. This figure, with its hands gripping the lower lip, appears to be pulling itself out from within the mouth. The figure's head extends out over the curvature of the rattle in a surprising departure from the more usual form of raven rattles. The carving of this rattle is distinctly Haida in style, most clearly evident in the sculpture of the bear and bear/human heads. The detailing of these faces display characteristics associated with the work of the mid 19th century Haida artist Albert Edward Edenshaw."













(multiple views)

9

### A KWAKWAKA'WAKW (KWAKIUTL) MASK

Of deeply convex form, finely and naturalistically carved, with bold arched eyebrows, a bulbous, slightly hooked nose, and framed within a radiating surround with painted crenellation, the interior with an integral carved shelf at the brow line for support during wear.  
height 13 3/4in, width 11 1/2in

**\$100,000 - 150,000**

#### Provenance

Likely André Derain, Paris  
Maurice Renou, Paris  
Private Collection, London  
Entwhistle Gallery, London  
Donald Ellis Gallery, Dundas and New York, inv. no. N3023  
The Collection of William Dana Lippman; acquired from the above

#### Illustrated

Donald Ellis Gallery catalogue, 2003, pp. 8-9

The present lot is one of a very small number of masks attributed to an unnamed carver active in the early 19th century in the Quatsino Sound area of Vancouver Island, BC. Among the distinctive characteristics defining these works are small round eyes set on a raised conical orb, eyelid forms frequently defined with painted as opposed to relief-carved outlines, drooping eyebrows and an unusual, attenuated nose. Most of the masks by this hand also feature the very fine grooving as seen about the chin of the present

example. See Bolz, Peter and Sanner, Hans-Ulrich, *Native American Art: The Collections of the Ethnological Museum Berlin*, 1999, University of Washington Press / Staatliche Museen zu Berlin, p. 181, fig. 166 and cover (Museum inventory IV A 1277), for a similar visage framed by a spread-winged eagle, identified as Nuu-chah-nulth (Nootka): "This unusual mask is composed of a human face framed by an eagle figure... Jacobson [the collector] acquired this mask during a visit to Barkley Sound, but did not retain any information about it. The very slim nose, in comparison with other Nootka masks, and the wave-like lines around the chin are reminiscent of the masks of the fool-dancers (Nulamal) of the Kwakiutl." Ibid. p. 181. See Macnair, Peter L., et. Al., *Down From the Shimmering Sky: Masks of the Northwest Coast*, 1998, Douglas & McIntyre / Vancouver Art Gallery, p. 150, pl. 124, for a Nulamal mask by the same artist as the present lot, also in the collection of the Staatliche Museen zu Berlin (Museum inventory IV A-524.)

Further see Donald Ellis Gallery catalogue, 2003, pp. 8-9: "The Quatsino Sound styles in general owe some of their influence to older, subtle forms found in Northern sculptures. This group occupied territories more or less adjacent to the Quatsino, farther south on the west coast of Vancouver Island. Certain Quatsino artists, among whom this carver stood out, drew upon characteristics of what is known as the 'Old Wakashan' style of sculpture. Aspects of this style include the use of very subtle forms, the use of fine grooving as a finishing technique, and older, less Northern Coast influenced painted compositions."





(three views)



10

# **A KWAKWAKA'WAKW (KWAKIUTL) SUN MASK**

Finely carved and polychrome painted, with thick arching eyebrows, large sunken eyes, and a hooked nose, the face framed within a radiating surround, *with an old repair to vertical split.*  
*height 13 1/2in, width 11 3/4in*

**\$70,000 - 90,000**

Inscribed in ink on the interior border: Mask made by Frank Walker of Fort Rupert, British Columbia, made 1900 +/- (according to John Hunt). Name of mask: Tzin Kai Yu. Collected by Ed Malin From John Hunt Ft Rupert for Edw. Rose, Univ of Colorado, 1987. Tzin Kai Yu is a [illegible] who came from heaven to the land of the Kwakiutl and saw the men from Gipas, a neighboring village on the coast and decided to live with them. The men of Gipas asked the stranger who wore this mask if he came from heaven. When he removed the mask, he showed himself to be Nimou Quist! They exclaimed in wonder, "What are you doing here, Tzin Kai Yu?" He said, "I am going to live with you, the people of Gipa." Tzin Kai Yu says, "I am your brother. I will live with you, my brother." So they live in one house together in peace and cooperation. When the [illegible] removed his mask he became [illegible]. He was before this visit to Gripas in the [illegible] of a [illegible].

## **Provenance**

Reportedly made by Frank Walter, Fort Rupert, British Columbia  
 John Hunt, Fort Rupert, BC, by descent from the above  
 Edward Malin, acquired from the above  
 Edward W. Rose, acquired from the above in 1987  
 Donald Ellis Gallery, Dundas and New York, inv. no. CN3338  
 The Collection of William Dana Lippman, acquired from the above on January 19, 2006

## **Illustrated**

Donald Ellis Gallery catalogue, 2006, pp. 38-39













(multiple views)

11

# AN ARTICULATED KWAKWAKA'WAKW (KWAKIUTL) SUN MASK

The large carved and polychrome painted mask worked with humanoid features, with a strong brow and hooked nose, the mouth slightly downturned, framed within a radiating surround and surmounted by an articulated crescent-shaped corona centering a humanoid maskette, a few old repairs.  
overall height 32in, width 18 3/4in

\$150,000 - 200,000

## Provenance

Chief Billy Assu of the We Wai Kai Nation  
Reportedly presented to Dr. William Shaw of Campbell River, British Columbia, as a token of thanks for the medical treatment provided to his wife, then by descent through the family  
Maynard's, Vancouver, BC, September 21, 2004, lot 64  
Donald Ellis Gallery, Dundas and New York, inv. no. N3244  
The Collection of William Dana Lippman, acquired from the above on January 6, 2005

## Illustrated

Donald Ellis Gallery catalogue, 2005, pg. 3. "By the late nineteenth century Kwakwaka'wakw artists had perfected the complex articulated mask as a performance device in a wide variety of forms. Masks were created with a wide range of moving parts and appendages that changed shape to reveal an alternate appearance.

These movements were calculated for their dramatic effect, and for their ability to illustrate both basic movement, an opening mouth for example, and the concept of transformation, from one animal to another or from animal to human. Transformation is central to the mythic origin stories of families and ancestors that the dances are intended to convey.

This exceptional mask features a corona composed of seven triangular sections of wood, initially appearing as a half-circular form above the mask, with a small mask-like face at its center. At the high point of the dance, the crescent would be 'unrolled' down the outer rim of the mask. This would create a series of 'rays' extending out around the perimeter, with the small maskette still poised above the central image. The movement was likely intended to illustrate the rays of the sun, with the main image personifying the sun." Ibid. p.2

See also Brasser, Ted J., *Native American Clothing: An Illustrated History*, Toronto, Firefly Books, 2009, pg. 293





(multiple views)

12

**A KWAKWAKA'WAKW (KWAKIUTL) SUN OR THUNDERBIRD MASK**

Carved and painted in blue, red and black pigments, the oval surround centering a humanoid face carved in high relief with a hooked avian nose, *with an old repair*.  
height 16 1/8in, width 13 3/4in

**\$100,000 - 150,000**

**Provenance**

Collected by Adrian Jacobsen on his 1881 expedition to the Northwest Coast  
Museum für Völkerkunde Berlin-Dahlem, Berlin, inv. no. NA1319, the Museum inventory "NA 1319" painted on the reverse; additional paper inventory tag "280" on reverse  
Proctor Stafford, Honolulu  
Donald Ellis Gallery, Dundas and New York, inv. no. N1087  
The Collection of William Dana Lippman, acquired from the above on March 3, 1996













13

**A HAIDA OR HEILTSUK (BELLA BELLA) RAVEN EFFIGY DISH**

Carved and painted with black and red pigments, one end of the bowl with a projecting raven's head clutching a frog in its beak, the chest carved with a formline face, the tail with a second face with hooked beak, *restored*.

height 4 3/4in, length 9 3/4in

**\$20,000 - 30,000**

**Provenance**

Collection of Mr. & Mrs. R. T. Ohashi  
Anthropos Gallery, Laguna Beach, CA  
The Collection of William Dana Lippman

**Published**

Brown, Steven C., *Native Visions*, p. 87, cat. 4.41, Seattle Art Museum, Univ. of Washington Press, Seattle & London, 1998:  
"The adaptation of raven rattle imagery to a small dish form has been undertaken by many northern Northwest Coast artists, each interpreting and applying the typical rattle figures to one of the many northern grease dish shapes in his own way. Central Northwest Coast stylistic features in this dish indicate that it was probably created by an inventive Haisla- or Heiltsuk- speaking artist in the third quarter of the 19th century. The rise of the raven's neck and head, the face on its breast, and the extended tail feathers derive from the rattle conventions."

**Exhibited**

Seattle Art Museum, *Native Visions*, 1998  
New York State Historical Assn, Cooperstown, NY, 1998  
Anchorage Museum of History & Art, Anchorage, AK, 1998-1999  
Eiteljorg Museum, Indianapolis, IN, 1999



(multiple views)





(multiple views)

14

# **A NUXALK (BELLA COOLA) MASK**

Carved and polychrome painted, designed with pronounced brows, recessed diamond-form eye cavities, and a pierced, downturned mouth.

*height 10 1/4in, width 7 7/8in*

**\$15,000 - 25,000**

## **Provenance**

Connecticut Science Museum, Hartford, CT

Larry Frank, Arroyo Hondo, NM

James & Marylynn Alsdorf Collection, Chicago, IL, acquired from the above 1989

Anthropos Fine Art, Laguna Beach, CA, acquired from the above 2019

The Collection of William Dana Lippman, acquired from the above February 2022









15

**A MODERN REPRODUCTION NORTHWEST COAST-STYLE  
OYSTERCATCHER RATTLE**

Carved and polychrome painted soft wood, with a pair of figures and animal faces atop the back of the oystercatcher, the underside with a formline face.

length 11 7/8in, height 4 3/4in

**\$800 - 1,200**

**Provenance**

The Paul Dyck Foundation, Rimrock, AZ

The Collection of William Dana Lippman, acquired from the above  
circa 2000

See *Tlinkity: Katalog Kollektzii Kunstkamery (The Tlingit: Catalog of the Collection of the Kunstkamera)*, 2007, Muzei Antropologii i Etnografii RAN, p. 255, fig. 301, for the apparent inspiration for the present lot; the original found in the collection of the Kunstkamera, the Peter the Great Museum of Anthropology and Ethnography in St. Petersburg, (Museum inventory No. 211-2)







16

## TWO INUIT MASKS

Each of carved and polychrome painted wood with pierced eyes, the first with a crooked nose and applied side labrets, the second a half-mask example ending at the upper lip, *the second with an old repair*. heights 6 1/4in and 4 1/4in

\$2,500 - 3,500

### Provenance

Deaccessioned, Los Angeles County Natural History Museum  
Collection of Patrick Morgan, acquired from the above  
Renaissance Art & Antiques, La Jolla, CA  
The Collection of William Dana Lippman, purchased from the above  
21 July 2001









17

### A HOPI KATSINA DOLL

Likely depicting Rugan or Corn katsina, depicted with arms bent at the elbows and held before the body, with serrated triangular elements painted on the sides of the face, the ears and tube mouth likely later replacements.

height 6 1/2in, width 3 1/2in

**\$2,000 - 4,000**

Per the Kania-Ferrin Gallery writeup: "Several kachinas by the same hand as this one were collected by the Rev. H. R. Voth at the turn of the century for the Fred Harvey Co. A few of this carver's traits are a ratio of 1/3 head, 1/3 body and 1/3 legs, as well as the unusually small kilt with a fairly elaborate sash and a slight flex at the knee level of the stubby legs."

### Provenance

Kania-Ferrin Gallery, Santa Fe, NM  
The Collection of William Dana Lippman,  
purchased from the above



(multiple views)





(multiple views)

18

# **A HOPI KATSINA DOLL**

Depicting Heheya-aumutaqa katsina or Heheya's Uncle, depicted with arms bent at the elbows, wearing a pack with painted raincloud on the back, zigzag motifs on the face.  
*height 8 3/4in, width 2 7/8in*

**\$3,000 - 5,000**

## **Provenance**

Kania-Ferrin Gallery, Santa Fe, NM  
 The Collection of William Dana Lippman, purchased from the above













(multiple views)



19

# A HOPI KATSINA DOLL

Depicting Paiyakyamu, Hano Chukuwai-upkia, or Hano Clown katsina, displaying a pair of lengthy striped horns atop the head, the painted eyes and mouth downcast.  
*height 14 5/8in, width 4 3/8in*

\$6,000 - 9,000

## Provenance

The Collection of William Dana Lippman





(multiple views)

20

#### **A HOPI KATSINA DOLL**

Depicting Shalako Mana, wearing a pierced tableta with feather accents, traditional face paint, and painted feather dress, *minor repair*.

height 15in, width 10 1/2in

**\$7,000 - 10,000**

#### **Provenance**

Philip Garaway Native American Art, Venice, CA

The Collection of William Dana Lippman, acquired from the above











## TWO HOPI FIGURAL CARVINGS

Each depicting a Snake Dancer with distinctive body paint and clad in a dance kilt painted with an Avanyu water serpent, the first rendered holding a snake in its mouth, the second with the reptile in its hands, *the second with losses*.

heights 13 3/4in and 12 1/4in

\$30,000 - 50,000

### Provenance

Purchased from Fred Harvey in 1917

A New Mexico Collection

Taylor A. Dale, Santa Fe, NM

The Collection of William Dana Lippman, acquired from the above July 31, 1997

### Literature

For a similar pair of Snake Dancer figures, see those featured in the Aspen Center for the Arts' 1979 exhibition *Enduring Visions: One Thousand Years of Southwestern Indian Art* (illustrated in the exhibition catalogue, p. 15, fig. 13).

See also Wright, Barton *Classic Hopi and Zuni Kachina Figures*, 2006, Museum of New Mexico Press, Santa Fe, p. 19, plate 25. When the Chusona, Snake Dancers, come, they dance in pairs. The lead person holds a snake in his mouth, and the one behind him uses a feather wand to distract the snake if it becomes too active." Ibid. p.134

See also Sotheby's, New York, NY, *Important American Indian, African, Oceanic and Other Works of Art from the Studio of Enrico Donati*, 14 May 2010, lot 13: A large Hopi polychrome wood kachina doll, depicting a Snake Priest. Notes accompanying the lot include the following observations:

"Snake Priest kachinas first appeared in the late 1800s, probably to satisfy the desires of Euro-Americans who 'discovered' the Hopi Snake Dance ceremony in the late 1870s. Colorful descriptions of the ceremonies were written and tourists, as well as eminent anthropologists and academics of the day, flocked to Hopi.

The ceremony which so attracted their attention was an ancient petition to the gods for rain, in which snakes, the supernatural messengers to the divine, are danced while carried in the mouth. The ceremony, which occurs in August of each year, also commemorates and gives thanks to Ti'yo, the ancestral snake youth and patron of the Snake Priesthood order. In addition, the ceremony bears both military and memorial aspects, as the dancers are marked with the symbols of Pookanghooya, the Little War God, and deceased members of the society are represented on the Snake altar. Ritual footraces and the snake dance occur on the last day of the elaborate ritual observance which originally spanned nine days.

On the day of the dance, lines of Antelope and Snake Dance Priests face one another and sing. At the conclusion of the song, the Antelope Priests remain in position singing and shaking their rattles while the Snake Dancers pair off. The rear man in the pair places his left hand on the left shoulder of the one in front, and together they dance forward to a covered bower. Here the forward man (the Carrier) kneels and receives a snake, which he holds between his lips as he rises and continues to dance. The rear man (the Hugger) follows behind the carrier with one or both hands draped over his shoulders, and calms the rattlesnake by fanning it with a feather wand. A third Snake Priest, a Gatherer, picks up the snake after the Carrier releases it, returning it to the ceremonial bower, or kisi.

Snake Priest kachinas (Chusona) are found depicted as either a Carrier, with a snake in his mouth, or a Hugger with a straight mouth and one arm outstretched. Up until the 1930s, kachina dolls retained the plank-like attributes of the indigenous Tihu (small dolls given to young girls, to teach them about the Hopi deities). Snake Priest and Clown kachinas were the earliest kachinas to be created in more active poses, with separately carved arms and legs."



(multiple views)





(multiple views)

22

# **A ZUNI KATSINA DOLL**

Depicting Hilili, with painted snakes on the brow and wearing a faux pelt cape and a painted fabric kilt and sash.

*height 11 3/4in, width 4 1/2in*

**\$3,000 - 5,000**

## **Provenance**

Dewey Galleries, Ltd., Santa Fe, NM, col. no. C86-01

The Collection of William Dana Lippman, purchased from the above March 1989













(multiple views)

23

# **A HOPI KATSINA DOLL**

A large example, depicting Palhik Mana or Butterfly maiden, rendered with the typical face paint and wearing a manta and a tall, simple tablet.

height 23 1/4in, width 7 3/4in

**\$4,000 - 6,000**

## **Provenance**

Philip Garaway Native American Art, Venice, CA  
The Collection of William Dana Lippman, acquired from the above  
October 2004



24

**A HOPI FIGURE**

Of carved and painted cottonwood, depicting a Buffalo dancer in a forward-leaning stance and holding a thunderbolt in one hand, with a leather sash *verso*, the arms attached at the shoulders with nails. *height 10 1/2in, width 7 3/4in*

**\$2,500 - 3,500**

**Provenance**

The Collection of William Dana Lippman



(multiple views)













(multiple views)

25

# **A HOPI KATSINA DOLL**

Depicting Palhik Mana or Butterfly Maiden, with typical face paint and wearing a manta and a pierced tableta with feather accents, *minor repairs*.

height 13 1/2in, width 8in

**\$4,000 - 6,000**

## **Provenance**

The Collection of William Dana Lippman





(multiple views)

26

#### A PAIR OF HOPI KATSINA DOLLS

Each a large example, depicting Ahöla or the Germ God katsina, rendered with a large flat painted face with a crown of feathers, with tunic, kilt and sash in a combination of paint, fabric, hide and/or cardboard.

heights 23in and 21 1/2in

**\$10,000 - 15,000**

#### Provenance

ex-Morningstar Gallery, Santa Fe

Robert Gallegos, Albuquerque

Philip Garaway Native American Art, Venice, CA, acquired from the above

The Collection of William Dana Lippman, purchased from the above June 2007













27

# **A HOPI KATSINA DOLL**

Depicting Rugan or Corn katsina, carved with the arms bent at the elbows and held before the body, with corn kernels painted on the face and feathers atop the head.  
*height including feathers 16in (doll only approximately 14in), width 5 1/2in*

**\$3,000 - 5,000**

## **Provenance**

Collection of Dr. Walter B. Keller, University of New Mexico, thence by descent  
 Taylor A. Dale, Santa Fe, NM  
 The Collection of William Dana Lippman, purchased from the above May 1994

(multiple views)





(multiple views)

28

# **A HOPI KATSINA DOLL**

A large example, depicting Palhik Mana or Butterfly Maiden, with typical face paint and depicted wearing a manta and a large pierced tableta, *small repair*.

*height 20 1/2in, width 11 1/4in*

**\$3,000 - 5,000**

## **Provenance**

The Collection of William Dana Lippman













29

**JAMES KOOTSHONGSIE (JIMMIE KOOTS),**

*Hopi, (1916-1996), a large pair of Pangwkwatsinam or Bighorn Sheep katsina dolls, each with applied cotton "wool" on the heads, painted clothing, and modeled holding a staff before the body with folded hands, unsigned, minor repair. heights 17 1/2in and 18 1/2in*

**\$10,000 - 15,000**

**Provenance**

Ex-Collection of Bill Dutton, Santa Fe, NM  
Buffalo Barry's Indian Art/Barry Walsh  
The Collection of William Dana Lippman, purchased from the above  
November 2021

**Illustrated**

Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, 2019, Rio Nuevo Publishers, Tucson, AZ, p. 74, Figure 3; the author writes: "While many of Jimmie's carvings were hilarious, Jimmie's work did not have a narrow emotional range. For example, the two huge Pangwkwatsinam (Bighorn Sheep) katsinam, in Figure 3 are serious carvings; no humor is intended. As Joan Caballero shared, these Sheep were the unofficial mascots in Rare Things [Bill Dutton's downtown Santa Fe shop via which many of Jimmie Koots's carvings were sold in the 1960s-80s] for years.



(multiple views)





(multiple views)

30

#### OTTO PENTEWA

*Hopi, (1886-1961), a large katsina carving depicting Palhik Mana or Butterfly Maiden, rendered with typical painted face and wearing a large tableta and a manta, with applied yarn, feather, and horsehair adornments, unsigned, repairs and shrinkage cracks. height 27 1/4in, width 12 1/4in*

**\$3,000 - 5,000**

#### Provenance

Philip Garaway Native American Art, Venice, CA  
The Collection of William Dana Lippman, acquired from the above  
June 2005

#### Literature

For a review of Otto Pentewa's life and a diagnostic discussion of his carving, see Walsh, Barry, *The Great Tradition of Hopi Katsina Carvers 1880 to Present*, 2019, Rio Nuevo Publishers, Tucson, AZ, p. 41-49. The author outlines a number of elements common to Pentewa's work which are visible in the present example, including "large semi-circular, pigeon-toed feet," frequent use of bent wood and/or minimal carving to existing wood shapes which was "employed to depict dance motion or other unusual postures," and his fondness for creating dolls of considerable size.









31

**A ZUNI KATSINA DOLL**

Depicting Pautiwa or the Zuni Sun God, with an elongated snout and protruding eyes, dressed in a hide kilt with a fabric sash. height 11 3/4in, width 3 1/2in

**\$800 - 1,200**

**Provenance**

The Collection of William Dana Lippman





32

**A HOPI KATSINA DOLL**

Depicting Navan or Velvet Shirt katsina, dressed in a carved and painted kilt with layered sashes and a velvet tunic, holding a bow in one hand, *repairs*.  
height 14 1/2in, width 4 3/4in

**\$300 - 400**

**Provenance**

The Collection of William Dana Lippman





33

33  
**A SELECTION OF NATIVE AMERICAN ART REFERENCE BOOKS**

Nine volumes, various titles, all pertaining to Hopi and Zuni katsina dolls.  
*largest: height 9 1/4in, width 12 1/4in*

**\$400 - 600**

**Provenance**

The Collection of William Dana Lippman



34

34  
**A SELECTION OF NATIVE AMERICAN ART REFERENCE BOOKS**

Eleven volumes, various titles, with subject matters on Northwest Coast art.  
*largest: height 11 1/2in, width 11in*

**\$400 - 600**

**Provenance**

The Collection of William Dana Lippman

**PROPERTY OF VARIOUS OWNERS**

35  
**JIMMIE KEWANWYTEWA (JIMMIE K)**

*Hopi, (1889-1966), depicting Wakas or Cow katsina, with steer horns atop the head and holding a staff before the body, signed on the feet: J.K., missing a couple of elements.  
 height 12 3/4in, width 4in*

**\$1,000 - 1,500**

36  
**OQWA PI (ABEL SANCHEZ)**

*San Ildefonso Pueblo, (1899-1971), deer, hummingbird and flowering Agave, gouache and pencil on paper, signed lower right: Oqwa Pi, unframed, toning to the paper.  
 height 11 1/4in, width 14 1/8in*

**\$1,000 - 1,500**

37  
**A NAVAJO SAND PAINTING MEMORY AID**

Acrylic on cotton muslin framed under Plexiglas, designed with four Yei figures in each of the cardinal directions separated by four sacred plants.  
*sight: height 38 1/2in, width 39in*

**\$500 - 800**

**Provenance**

Property from a Private San Francisco Area Collection

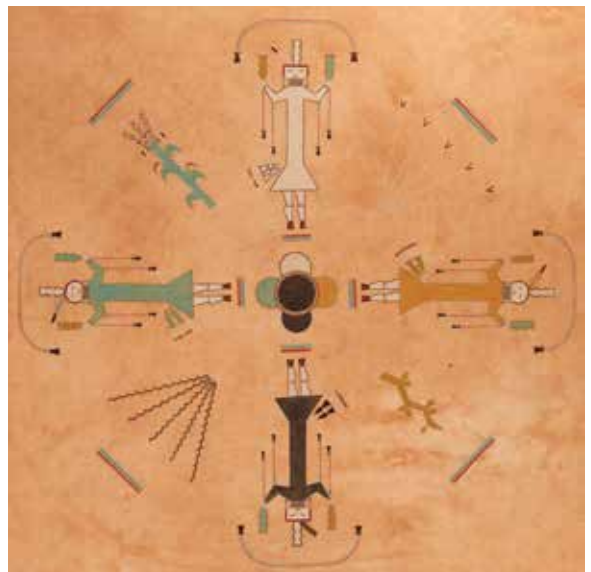




35 (three views)



36



37





38

**A TAOS PUEBLO PAINTING ON HIDE**

Painted with a raincloud, flanking lightning devices, and an abstract humanoid figure in mineral pigments on hide, mounted on stretched canvas.

*overall: 55 7/8in x 51in*

**\$6,000 - 8,000**

**Provenance**

Purportedly acquired from a Taos Pueblo artist by Saki Karavas (1922-1997), for display at his La Fonda Hotel, Taos, NM. The La Fonda was founded by Karavas' father and uncle in 1937, with Saki taking ownership in 1953.



## A SELECTION OF NATIVE AMERICAN REFERENCE BOOKS

largest: height 11 3/4in, width 10in

## A SELECTION OF NATIVE AMERICAN ART REFERENCE BOOKS

largest: height 13 1/4in, width 10 1/2in

A row of books standing upright, including titles like 'Mythology of the Americas', 'Indian Artifacts', and 'The World and American Indian'. The books are arranged in a slightly curved line, with some spines facing forward and others slightly angled. The spines show various colors and designs, including text and illustrations.

## A SELECTION OF NATIVE AMERICAN ART REFERENCE BOOKS

[illegible]

NATIVE AMERICAN ART | 67





42



43



44



45

42

#### A SELECTION OF NATIVE AMERICAN REFERENCE BOOKS

Sixteen volumes, various titles, with subject matters related to overviews of Native American art, regional topics, and the photography of E.S. Curtis.

largest: height 14 1/4in, width 11 1/4in

\$400 - 600

43

#### A SELECTION OF NATIVE AMERICAN ART REFERENCE BOOKS

Nineteen volumes, various titles, with subject matters related to Pacific Northwest Coast art, Inuit art, and California basketry.

largest: height 11 1/4in, width 9 1/4in

\$500 - 700

44

#### A SELECTION OF NATIVE AMERICAN ART REFERENCE BOOKS

Thirteen volumes, various titles, with subject matters related to Navajo weaving, Southwest basketry and related topics.

largest: height 11 1/4in, width 9 1/4in

\$400 - 600

45

#### A SELECTION OF NATIVE AMERICAN REFERENCE BOOKS

Eighteen volumes, including ten bound volumes of the U.S. Bureau of Ethnology; six publications related to indigenous groups of the western United States and Mexico; and two volumes of the Smithsonian Handbook of North American Indians.

largest: height 11 1/4in, width 8 1/2in

\$500 - 700



46

**AN ALUTIIQ (SUGPIAG) OR CHUGACH  
BEADED WOMAN'S CAP**

Designed with tiered rows of beadwork in  
red, white and blue, the hide crown centering  
a beaded cross.

*length 7 1/4in, diameter (as worn) 7in*

\$700 - 1,000







(three views)

47

# **AN ALEUTIAN HUNTER'S CAP**

Of simple bentwood design with remnants of pigment and hide, cedar bark and wood closure verso.

*length 12 1/2in, width 10 1/4in*

**\$5,000 - 8,000**

## **Provenance**

ex-Trotta-Bono/Larry Frank, purchased by the present owner from the above circa 1997





48

### A TSIMSHIAN ANTLER CLUB

Fashioned from the stem and first tine of a large bull elk or caribou antler, the top of the club carved to depict the head of a bear, the features executed with subtle yet precise definition, the ears delineated and flattened back, a wide tracheal ridge descending from the lower jaw to the base of the tapered striking tine, adze marks evident down the naturally curved haft.

length 16 1/2in, width 5 1/2in

**\$10,000 - 15,000**

See Vincent, Gilbert T., Brydon, Sherry, and Coe, Ralph T., *Art of the North American Indians: The Thaw Collection*, 2000, University of Washington Press, p. 355, No. T171. Identified as Coast Tsimshian: "A unique type of war club was made in the northern British Columbia region, apparently from very ancient times. Perhaps originating among the Athapaskan peoples, many such club forms (lacking extensive surface decoration) were made by those groups who traditionally hunted caribou. The shape of the coast-style club appears to have been adopted from the Athapaskan model and may have been carved in individual cases from either caribou or elk antler. By utilizing certain of the branching tines of the strong and broadly spreading antlers of a male elk or caribou, there developed a tradition of making a very intriguing and formidable style of hand weapon that could be engraved over its surface with two dimensional designs of the owner's family history. The base of one heavy tine is left to extend out from the main shaft of the club at nearly a right angle, into which a stone or iron point could be joined."

In personal communication (August, 2021) with the present owner, former curator of American Indian Art at the Seattle Art Museum, Steven C. Brown, commenting on the minimalist aesthetic of the present lot in comparison to other clubs of the type, observed that: "...the deep and rich surface patina indicates that the club enjoyed a long life of use, with a great deal of handling that produced the polished surfaces apparent over most of the weapon. Northwest Coast artists were hereditary professionals, and not just anyone was entitled to create the ceremonial objects that were the property of chiefs and clan leaders, or works of high esteem that were the exclusive purview of the warrior class, such as helmets, armor, or fighting daggers and clubs like the subject. In its current state, this exquisite example shows evidence of a gifted artist's hand, one more than capable of transforming a half set of antlers into an animated, graceful object of art, and one that must have been greatly respected among its home community. Deep cultural beliefs charge that an artist's spirit imbued their creations, each taking on a life of its own that carried down through the generations. It was a power not to be trifled with."



(two views)



(detail)





49 (two views)



50 (two views)





51 (three views)



49

**A HAIDA CARVED ARGILLITE PANEL PIPE**

Carved in one piece with openwork and relief-carved totemic human and animal forms including a raven and a dragonfly, *with losses*.

*height 3 1/2in, length 12 1/2in*

**\$3,000 - 4,000**

**Provenance**

Flury & Company, Seattle, WA, acquired in 2000

50

**A HAIDA CARVED ARGILLITE PIPE**

Carved in one piece with openwork totemic figures including a raven, wolf and humanoid elements, *small losses*.

*height 2 1/4in, width 6 1/4in*

**\$2,500 - 3,500**

**Provenance**

Flury & Company, Seattle, WA, acquired in 2000

51

**A HAIDA CARVED ARGILLITE PIPE**

Designed with an elongated tapering stem, the bowl in the form of a man's head, surmounted by two human/animal figures flanked by a crouching frog and bear.

*length 12in, height 3 7/8in*

**\$3,000 - 5,000**

**Provenance:**

Sold: Sotheby's, New York, NY, *Fine American Indian Art*, December 3, 1986, sale 5522, lot 207 (illustrated)

Acquired by the present owner at the above auction







(top)





(multiple views)

52

#### POSSIBLY THE WORK OF ZACHERIAS NICHOLAS

(*Master of the Chicago Settee*), *Haida*, (19th/early 20th century), a rectangular carved argillite lidded box, finely worked on the lid and each gently convex face with formline wolves and whales, *unsigned*, *minor repair*.

height 4 1/2in, width 8 3/4in

**\$30,000 - 50,000**

#### Provenance

The Legacy Ltd., Gallery, Seattle, WA, acquired in March 1986, the box sold as "Attributed to John Cross or his school, circa 1880."

For a discussion of the artist and his work, see Wright, Robin K., "Zacherias and the Chicago Settee: Connecting the Masterpiece to the Master", *American Indian Art Magazine*, 2009, Volume 35, Issue 1, p. 68-75. As relayed to a family member, the attribution of the present lot to Zacherias Nicholas, also known as the Master of the Chicago Settee, was purportedly suggested in a conversation between the author and the owner during the author's visit to their

home in Seattle approximately fifteen years ago. Based on the criteria detailed in the aforementioned article, the present lot may fulfill several of the characteristics associated with works attribute to Zacherias: "As described by Holm, the style of the Master of the Chicago Settee is characterized by broad angular formlines, very thin negative reliefs, complicated cheek designs, angular and sharply tapering U forms, and hands that have fingers attached to the concave side of the ovoid... Also characteristic of his style are U forms with ovoid reliefs in the ends and salmon trout-head inner ovoids that have the corner of the mouth curving back rather than forward, which is more common. In addition, he made asymmetrical eyelid lines with short points on the front and longer ones on the back." Wright, p. 69. While the present lot does not exhibit the technical complexity of an example in the collection of the National Museum of Natural History (catalog number E89002-0, accession number 013804) attributed to Zacherias Nicholas by Robin K. Wright in 2011, the present lot still exhibits characteristics associated with the artist, particularly in the eyes and the secondary salmon trout-heads.





53

**A LARGE HAIDA CARVED ARGILLITE  
MODEL TOTEM POLE**

Carved in bold relief with a series of bear, beaver, frog and humanoid figures, on an integral rectangular base mounted atop a larger wood base, *repairs*.  
*height 25in, width 4 1/2in*

**\$6,000 - 9,000**

**Provenance:**

Sold: Sotheby's, New York, NY, *Fine American Indian Art*, December 3, 1986, sale 5522, lot 204 (illustrated)  
Acquired by the present owner at the above auction





54

**A HAIDA CARVED ARGILLITE PLATTER**

A circular platter relief carved with formline animal faces over a hachured background, repaired.

height 2 1/4in, diameter 14 1/4in

\$4,000 - 6,000





55

**A HAIDA CARVED ARGILLITE PLATTER**

The oval platter carved in deep relief with a human figure wrestling a mother-of-pearl inlaid octopus, flanked by a fish and a frog and surrounded by additional formline elements, the rim inlaid with opercula, *restored*.

*length 13 3/4in, width 9 1/2in*

**\$6,000 - 9,000**

**Provenance**

The Legacy Ltd., Gallery, Seattle, WA, acquired in March 1986



56

### TWO HAIDA ARGILLITE TOTEM POLES

Each depicting stacked creatures including a raven and beavers, each unsigned.  
heights 7 1/2in and 7 3/4in

\$700 - 1,000

57

### FOUR HAIDA ARGILLITE CARVINGS

Including a model totem by Denny Dixon, "Haida Eagle Killer Whale," 1981; a small "Haida Killer Whale" carving, 1985, and a figural pipe, 1987, by Glen Pollard; and a smaller model totem (signature obscured), *repaired*; each signed.  
largest (Dixon): height 7 1/4in, width 1 7/8in

\$800 - 1,200

### Provenance

The Legacy Ltd., Gallery, Seattle, WA, for the totem by Dixon and the killer whale by Pollard, acquired circa 1980s-90s



56



57





58 (two views)

**PROPERTY FROM THE MARK AND LINDA MILLER COLLECTION**

58

**A TLINGIT BEADED POUCH**

A blue velvet bag of widening form, the lower edge and flap scalloped, partially beaded front and back with abstract foliate devices within a ribbon and beadwork border.

*length 5 1/8in, width 5 3/8in*

**\$150 - 250**

**Provenance**

Property from the Mark and Linda Miller Collection

59

**TWO NORTHWEST COAST BASKETRY CONTAINERS**

Comprising an Attu glasses case with floral designs, and a Tlingit pouch with geometric banding, *each with splits*

*larger: height 9 3/4in, width 7 1/4in*

**\$300 - 400**

**Provenance**

Property from the Mark and Linda Miller Collection

**PROPERTY OF VARIOUS OWNERS**

60

**A TLINGIT POLYCHROME PICTORIAL BASKET**

Designed with pairs of geometric bands enclosing alternating birds and diamonds.

*height 5 1/2in, diameter 6 3/4in*

**\$1,000 - 1,500**

**Provenance**

The Blue Water Collection of Native American Baskets

61

**A SALISH IMBRICATED BASKET**

A deep basket of oblong form, with four loops about the rim, the body with imbricated diagonal bands running from base to rim in alternating light and dark brown.

*height 7 3/4in, width 16 1/4in*

**\$300 - 400**

**Provenance**

Property from the Collection of Patricia Lord Fisher





59



60 (two views)



61 (two views)





(three views)

62

**A COASTAL CALIFORNIA STEATITE VESSEL**

A rounded, wide-mouth carved stone vessel.

*height 9 1/2in, diameter 14in*

**\$3,000 - 5,000**

**Provenance**

Collected by Frank Joseph McCoy (1872-1949), thence by descent through the family.

McCoy opened the Inn at Santa Maria on the Central California coast in 1917, and the present lot was among a diverse collection of California Native and Southwestern Pueblo objects on display therein for many decades.





63 (two views)

63

**A COASTAL CALIFORNIA ARROW STRAIGHTENER**

Of polished brown-black stone, oval form with flattened base, the domed top bearing four thick parallel grooves, the remaining surface area incised in a pattern of crosshatched complementary bands.  
height 1 3/5in, width 5 1/2in, depth 1 5/8in

**\$2,000 - 3,000**

**Provenance**

Collection of Charles Miles  
Sold: Bonhams & Butterfields, San Francisco, CA, *Native American, Pre-Columbian, and Tribal Art*, 6 June, 2005, sale 13100, lot 5058

**Illustrated**

Miles, Charles, *Indian & Eskimo Artifacts of North America*, 1963, Bonanza Books, New York, NY, p. 98, fig. 3.101; a copy of the book accompanies this lot

64

**A COASTAL CALIFORNIA PESTLE**

A stone pestle of typical tapered form, carved with a raised ring just below the grip.  
length 21 1/2in, diameter 2 5/8in

**\$500 - 700**

Paper label on the end inscribed: 1-255-3 / 400; with an additional collection number inked near the end: 7754.L



64





65 (two views)

65

**A C.G. WALLACE TRADING POST DINÉ (NAVAJO) OR ZUNI SILVER BOX**

Of rectangular form with a hinged lid, stamped and repousse-decorated throughout, the lid centering a shell and turquoise bird with wings outstretched, raised on fluted button feet, stamped with C.G. Wallace shop mark.

*height 1 1/2in, width 5 5/8in; gross weight approximately 383.5g*

**\$1,000 - 1,500**

**Provenance**

Property from a Pasadena Estate

66

**TWO DINÉ (NAVAJO) JEWELRY ITEMS**

Comprising a lozenge-shaped pin set with graduated turquoise and a three-stone cuff bracelet.

*pin: length 3 3/4in; bracelet: inner circumference (including gap) 6 1/2in, gap 1in, width 1 1/4in; gross weight approximately 100.3g*

**\$800 - 1,200**

**Provenance**

Property from a Pasadena Estate



67

**THREE DINÉ (NAVAJO) JEWELRY ITEMS**

Comprising a three-stone jasper cuff bracelet by Ike or Katherine Wilson, a katsina-form turquoise-set ring marked: R. Yazzie, and a turquoise ring marked: Handmade / J. Tulley.

*bracelet: inner circumference (including gap) 6 3/4in, gap 1 1/4in; rings: sizes 8 1/4 and 8 1/2; gross weight approximately 78.1g*

**\$600 - 900**

**Provenance**

Property from a Pasadena Estate

68

**THREE DINÉ (NAVAJO) CUFF BRACELETS**

Each constructed of rounded wire, two with stamping, one additionally applied with two rows of bezel-set turquoise stones.

*inner circumferences (including gaps) 5 7/8in to 6 5/8in; gross weight approximately 128.3g*

**\$700 - 1,000**

**Provenance**

Property from a Pasadena Estate





66



67



68







69

**A DINÉ (NAVAJO) CONCHA BELT**

Designed with a butterfly-form heavily stamped and chased silver buckle set with turquoise, and eight scalloped oval turquoise-set conchas with conforming stamping, on a brown leather belt, the buckle stamped verso: Sterling.

*length 28 3/4in, buckle 2 1/2in x 3in, each concha 2 1/4in x 3 1/8in; gross weight approximately 585.4g*

**\$3,000 - 5,000**



70



70<sup>Y</sup>

#### A PUEBLO NECKLACE

Designed with two strands of graduated coral and turquoise beads, with a coral tab bead at the wrap closure.  
wearable length 24in

\$1,200 - 1,800

71



71<sup>Y</sup>

#### A PUEBLO NECKLACE

A six-strand coral, silver, turquoise and shell bead necklace suspending two pairs of turquoise, shell and turquoise jacals.  
wearable length 26in

\$2,000 - 3,000

72



72<sup>Y</sup>

#### A PUEBLO NECKLACE

A four-strand heishi and graduated turquoise necklace suspending two pairs of shell, turquoise and coral jacals.  
wearable length 32in

\$1,500 - 2,000





73



74



75



76



77



78



79





73

### A DINÉ (NAVAJO) BRACELET

Constructed of a pair of domed silver wires supporting a shaped plaque set with two circular and two triangular turquoise separated by pairs of silver drops.  
*inner circumference (including gap) 6 3/4in, gap 1 1/8in, width 3/4in; gross weight approximately 45.3g*

\$1,500 - 2,000

74

### A DINÉ (NAVAJO) BRACELET

The tapering stamped silver cuff set with nine rounded graduated turquoise.  
*inner circumference (including gap) 6 1/2in, gap 1in, width 3/8in; gross weight approximately 31.4g*

\$1,000 - 1,500

75

### A DINÉ (NAVAJO) BRACELET

A tapering stamped silver cuff set with 13 graduated oval turquoise cabochons separated by pairs of silver drops.  
*inner circumference (including gap) 6 1/8in, gap 1 1/8in, width 3/8in; gross weight approximately 23.0g*

\$1,000 - 1,500

76

### A DINÉ (NAVAJO) OR ZUNI BRACELET

The tapering stamped silver cuff set with ten circular bezel-set turquoise flanked by large turquoise buttons on the band's exterior.  
*inner circumference (including gap) 6in, gap 1in, width 1/2in; gross weight approximately 37.0g*

\$800 - 1,200

77

### A DINÉ (NAVAJO) CUFF BRACELET

Constructed of two stamped carinated and two twisted silver wires centering a plaque set with a radiating arrangement of nine turquoise cabochons, flanked by two additional bezel-set turquoise.  
*inner circumference (including gap) 6 3/8in, gap 1 1/8in, width 1 3/8in; gross weight approximately 59.7g*

\$1,000 - 1,500

78

### HARRY MORGAN

*Diné (Navajo), (1946-2008)*, a cast silver cuff of fluted design, with branching embellishments at the sides, set with three bezel-set turquoise, stamped maker's mark on the interior: H. Morgan.  
*inner circumference (including gap) 6 7/8in, gap 1 1/8in, width 1 1/4in; gross weight approximately 90.9g*

\$1,200 - 1,800

79

### THREE DINÉ (NAVAJO) OR ZUNI BRACELETS

Each tapering stamped silver cuff set with a row of circular turquoise, two with silver drop accents.  
*each inner circumferences (including gaps) 6 1/4in, gaps 7/8in - 1in; gross weight approximately 61.9g*

\$800 - 1,200



lots 73 - 76 (side/back view)



lots 77 - 79 (side/back view)





80



81



82

80  
**A DINÉ (NAVAJO) ARTS & CRAFTS  
 GUILD BELT BUCKLE**  
 A sandcast buckle with rectangular center  
 flanked by bezel-set circular turquoise,  
 stamped verso with guild mark and: Navajo.  
*height 2 1/2in, width 2 3/4in; gross weight  
 approximately 39.2g*

**\$500 - 800**

81  
**TWO ZUNI CHANNEL-INLAY PINS**  
 Each of silver, the first designed in a starburst  
 motif, the second in an intertwining spiral  
 motif.  
*widths 1 7/8in and 1 3/8in; gross weight  
 approximately 39.3g*

**\$700 - 1,000**

82  
**A DINÉ (NAVAJO) OR PUEBLO MANTA  
 PIN**  
 A stamped silver pin in the form of a bird  
 with wings outstretched, centering a wedge-  
 shaped turquoise cabochon.  
*height 1 3/4in, width 3 1/4in; gross weight  
 approximately 19.5g*

**\$500 - 800**





83

**A DINÉ (NAVAJO) FIRST PHASE REVIVAL CONCHA BELT**

Designed with a rectangular stamped and repousse-decorated belt buckle set with a pair of oval turquoise and eight scalloped oval conchas, on a thin leather belt, *the belt with breaks and losses*. buckle: 2 7/8in x 3 1/2in; each concha: 2 7/8in x 3 1/4in; gross weight approximately 422.0g

\$1,200 - 1,800





84



85



86



84

**A ZUNI SQUASH BLOSSOM NECKLACE**

Designed as a single strand of silver beads branching to a double strand of graduated silver beads strung with 16 blossoms and a naja set with teardrop-shaped petit point turquoise stones, the naja stamped with unidentified conjoined C mark.

*wearable length 28in, naja length 3 1/4in*

**\$1,200 - 1,800**

85

**A DINÉ (NAVAJO) SQUASH BLOSSOM NECKLACE**

A double strand of silver beads strung with twelve turquoise-set fleur-de-lis form "blossoms," the naja set with fourteen graduated turquoise and with applied stamped accents.

*wearable length 23in, naja length 2 1/2in; gross weight approximately 148.9g*

**\$1,000 - 1,500**

86

**A DINÉ (NAVAJO) SQUASH BLOSSOM NECKLACE**

Of box bow design, the double-strand necklace strung with 30 blossoms, each set with graduated oval turquoise, the carinated wire naja set with three additional turquoise.

*wearable length 27in, naja length 1 3/4in; gross weight approximately 146.5g*

**\$1,000 - 1,500**

87

**A J.B. MOORE TRADING POST DINÉ (NAVAJO) SQUASH BLOSSOM NECKLACE**

Designed with a double strand of silver beads transitioning to a single strand at the neck, strung with 16 turquoise-set box bow blossoms, the stamped naja set with 10 turquoise.

*wearable length 22in, naja length 2 3/4in; gross weight approximately 151.7g*

**\$1,000 - 1,500**

**Provenance**

Purchased at Hubbell Trading Post, Ganado, AZ, September, 2000; a scanned copy of the invoice accompanies the lot

88

**A DINÉ (NAVAJO) SQUASH BLOSSOM NECKLACE**

Designed with two strands of silver beads interspersed with 14 turquoise-set "blossoms" in the form of miniature najas with hand-form terminals, the naja set with three additional turquoise.

*wearable length 27in, naja length 3in; gross weight approximately 218.8g*

**\$1,200 - 1,800**







89

89

#### A DINÉ (NAVAJO) SILVER NECKLACE

A single strand of silver beads suspending a simple naja constructed of carinated wire, with bead terminals.

*wearable length 26in, naja length 2 3/8in; gross weight approximately 92.4g*

**\$700 - 1,000**

90

#### TWO PUEBLO SILVER JEWELRY ITEMS

Comprising a single-strand necklace strung with stamped dragonfly/double crosses, the pendant set with a rectangular turquoise; and a Fred Harvey-style Knifewing bolo tie slide set with a single oval turquoise.

*necklace: wearable length 26in, pendant length 3 1/8in; pin: length 2in; gross weight approximately 82.1g*

**\$500 - 800**



90

91

#### A GROUP OF DINÉ (NAVAJO) OR ZUNI PINS AND RINGS

Comprising two pins, one bowtie form, one frog; and six rings, each set with turquoise (the larger single-stone ring signed for Harry H. Begay).

*ring sizes 5 3/4 - 7 3/4; larger pin length 2 1/2in; gross weight approximately 83.9g*

**\$500 - 800**

92

#### THREE PETITE DINÉ (NAVAJO) SILVER BRACELETS

Each set with turquoise, with stamped accents.

*largest (row bracelet): inner circumference (including gap) 6 3/8in, width 1/8in, gap 7/8in; gross weight approximately 59.9g*

**\$800 - 1,200**



91

93

#### THREE ZUNI BRACELETS

Comprising a four-row cuff bracelet set with rectangular turquoise, a single-row bangle set with circular turquoise, and a squared bangle set with a row of circular turquoise on the top and each side.

*cuff: inner circumference (including gap) 6 1/4in, width 1 1/8in, gap 1in; gross weight approximately 83.1g*

**\$600 - 900**

94

#### TWO ZUNI BRACELETS

Each with stamped decoration on the terminals and set with three rows of petit point turquoise (one rectangular, one round). *inner circumferences (including gap) 6 3/8in and 6 1/4in, each gap 1in; gross weight approximately 65.6g*

**\$800 - 1,200**

95

#### A DINÉ (NAVAJO) CUFF BRACELET

A fenestrated silver cuff of scalloped outline, set with an oval turquoise flanked by trios of fluted buttons.

*inner circumference (including gap) 6 3/8in, gap 7/8in, width 1 5/8in; gross weight approximately 56.5g*

**\$700 - 1,000**





92



93



94



95



92



93



94



95



96

**A DINÉ (NAVAJO) CUFF BRACELET**

Constructed of five domed stamped or plain silver wires supporting three oval bezel-set turquoise, with a pair of flanking stamped plaque accents.

*inner circumference (including gap) 6 5/8in, gap 1 1/8in, width 1in;  
gross weight approximately 81.4 g*

**\$1,000 - 1,500**

97

**A DINÉ (NAVAJO) CUFF BRACELET**

Of two stamped carinated and two twisted wires supporting five graduated oval turquoise, with twisted wire and silver drop accents.

*inner circumference (including gap) 6 7/8in, gap 1 1/8in, width 1in;  
gross weight approximately 79.8 g*

**\$1,000 - 1,500**

98

**A DINÉ (NAVAJO) CUFF BRACELET**

A heavy example, constructed of two stamped carinated wires supporting a butterfly-form channeled plaque centering an oval turquoise.

*inner circumference (including gap) 7 1/2in, gap 1 1/8in, width 1in;  
gross weight approximately 110.6 g*

**\$1,200 - 1,800**

99

**A DINÉ (NAVAJO) CUFF BRACELET**

A thin, stamped silver cuff with chamfered edges and repousse terminals centering an oval turquoise flanked by button accents.

*inner circumference (including gap) 7 1/8in, gap 1 1/8in, width 5/8in;  
gross weight approximately 55.0 g*

**\$700 - 1,000**

100

**A DINÉ (NAVAJO) CUFF BRACELET**

Constructed of a pair of stamped carinated silver wires flanking a twisted central wire and supporting a bezel-set rectangular turquoise flanked by fluted button accents.

*inner circumference (including gap) 7 1/4in, gap 1 1/8in, width 5/8in;  
gross weight approximately 87.4 g*

**\$1,000 - 1,500**

101

**A DINÉ (NAVAJO) CUFF BRACELET**

A large example, the stamped and repousse-decorated cuff centering an oval turquoise, with applied button accents.

*inner circumference (including gap) 7 5/8in, gap 1 1/4in, width 1 1/4in; gross weight approximately 112.1 g*

**\$1,000 - 1,500**

102

**A DINÉ (NAVAJO) CUFF BRACELET**

A wide silver cuff stamped and repoussé decorated with lozenge devices.

*inner circumference (including gap) 7 1/4in, gap 1in, width 1 5/8in;  
gross weight approximately 128.7g*

**\$800 - 1,200**





96



97



98



99



100



101



102





lots 96 - 99 (side/back view)



lots 100 - 102 (side/back view)



103

#### **A DINÉ (NAVAJO) KETOH**

The rectangular sandcast silver plaque set with eight circular and one rectangular turquoise, on a brown leather cuff with silver tack accents.

*length 3 1/2in, width 2 3/4in; gross weight approximately 193.0g*

**\$1,000 - 1,500**

104

#### **A COLLECTION OF DINÉ (NAVAJO) OR ZUNI SILVER ITEMS**

Comprising five pins (three set with turquoise), and a circular pill box with hinged lid.

*eagle pin: width 4in; gross weight approximately 154.8 g*

**\$700 - 1,000**





103



104



lots 105 - 107 (side/back view)



lots 108 - 110 (side/back view)





105

**A DINÉ (NAVAJO) CUFF BRACELET**

Designed with three carinated silver wires supporting three large oval turquoise separated by silver drops, *central stone cracked*.  
*inner circumference (including gap) 6 1/2in, gap 1 3/8in, width 1 7/8in; gross weight approximately 93.0 g*

**\$1,000 - 1,500**

106

**A MILLICENT ROGERS EDITION DINÉ (NAVAJO)-STYLE CUFF BRACELET**

Of eight squared and twisted wires supporting clusters of round, oval and square turquoise within twisted wire surrounds, stamped with the Millicent Rogers stylized initials and: Sterling.  
*inner circumference (including gap) 6 1/8in, gap 1in, width 2in; gross weight approximately 83.1 g*

**\$1,000 - 1,500**

107

**A DINÉ (NAVAJO) CUFF BRACELET**

Designed of six rounded wires supporting three large bezel-set turquoise within stamped surrounds, with silver ball accents, signed: LN / Sterling.  
*inner circumference (including gap) 6 7/8in, gap 1 1/8in, width 1 3/4in; gross weight approximately 132.2 g*

**\$700 - 1,000**

108

**A DINÉ (NAVAJO) CUFF BRACELET**

Constructed of three carinated silver wires supporting a turquoise cabochon within a scalloped and stamped surround, with silver drop accents.  
*inner circumference (including gap) 7 1/4in, gap 1 1/4in, width 1 3/4in; gross weight approximately 62.2 g*

**\$800 - 1,200**

109

**A ZUNI CHANNEL INLAY CUFF BRACELET**

A convex silver cuff channel inlaid with four rows of rectangular Lone Mountain turquoise.  
*inner circumference (including gap) 6 3/8in, gap 7/8in, width 7/8in; gross weight approximately 75.6 g*

**\$800 - 1,200**

110

**A DINÉ (NAVAJO) OR ZUNI CUFF BRACELET**

A heavily stamped silver cuff centering a wide rectangular bezel channel inlaid with turquoise, jet, shell and mother-of-pearl.  
*inner circumference (including gap) 7 1/8in, gap 1 1/8in, width 1in; gross weight approximately 98.4 g*

**\$700 - 1,000**





105



106



107



108



109



110





111

111

### A DINÉ (NAVAJO) SQUASH BLOSSOM NECKLACE

A single strand of silver beads interspersed with 14 three-petal blossoms and suspending a cast and stamped naja.  
wearable length 27in, naja length 3 7/8in;  
gross weight approximately 237.1g

\$1,000 - 1,500



112

112

### THREE ZUNI JEWELRY ITEMS

Including a turquoise, shell and onyx-inlaid Rainbow Man squash blossom-style necklace, a three-row petit point bracelet and a three-row petit point ring.  
necklace: wearable length 24in; cuff: inner circumference (including gap) 6 1/2in; ring: size 7; gross weight approximately 159.2g

\$1,000 - 1,500

#### Provenance

Property from a Pasadena Estate



113

113

### A DINÉ (NAVAJO) SQUASH BLOSSOM NECKLACE

Designed with two strands of silver beads interspersed with 24 simple silver tabs bezel-set with graduated turquoise, the naja of carinated wire and set with three turquoise.  
wearable length 26in, naja length 2 1/2in;  
gross weight approximately; 194.9g

\$600 - 900

#### Provenance

Private Collection, San Diego, CA





114

115

116

114

#### **A DINÉ (NAVAJO) CONCHA BELT**

Designed with eight scalloped oval stamped and repoussé-decorated conchas and nine butterflies, each centering an oval turquoise, on a black leather belt. the rectangular buckle set with six oval turquoise, on a black leather belt. length 35 1/2in, buckle 2 7/8in x 3 1/8in, each concha 2 1/4in x 2 3/8in; gross weight approximately 376.1 g

**\$1,200 - 1,800**

115

#### **TWO DINÉ (NAVAJO) CONCHA BELTS**

Each of silver, on a black leather belt, including a turquoise-set sandcast example and a petite fourteen-concha example stamped for Angela Lee. lengths 40in and 47 3/4in; gross weights approximately 512.7g and 364.9g

**\$1,000 - 1,500**

116

#### **A DINÉ (NAVAJO) CONCHA BELT**

Designed with an oval repoussé and stamped silver buckle centering an oval turquoise and ten conforming conchas, on a black leather belt. buckle and conchas each 2 1/8in x 2 1/4in; gross weight approximately 366.2g

**\$500 - 700**





117

118

119

117

#### TWO PUEBLO NECKLACES

Comprising a three-strand turquoise bead necklace suspending a three-strand spiny oyster beaded drop, and a turquoise and shell-overlaid spiny oyster shell pendant on a turquoise bead necklace.

*wearable lengths 20in-30in and 12.5in*

**\$400 - 600**

#### Provenance

From the Collection of Patricia M. Papper, Aspen, CO

118

#### A DINÉ (NAVAJO) NECKLACE

With a single strand of silver beads suspending a stamped naja set with a single circular turquoise.

*wearable length 32in, naja length 2 7/8in; gross weight approximately 165.0g*

**\$1,000 - 1,500**

119<sup>Y</sup>

#### A LARGE PUEBLO NECKLACE

Designed as a single strand of turquoise beads and graduated turquoise stones, supporting a pair of graduated turquoise jacals with coral accents.

*wearable length 28in*

**\$600 - 800**





120

120

#### A PUEBLO NECKLACE

A three-strand example, strung with turquoise beads and graduated tabs, a miniature jacla with shell tabs at the back of the neck.

*wearable length 31in*

**\$800 - 1,200**

#### Provenance

Property of a New York Collector



121



121<sup>Y</sup>

#### TWO DINÉ (NAVAJO) OR PUEBLO NECKLACES

Comprising a single-strand shell, silver, and graduated turquoise necklace by Charlie Mike Yazzie (20th century, Diné [Navajo]), and a three-strand coral and graduated turquoise tab necklace suspending a triangular turquoise stone pendant.

*wearable lengths 24in and 29in*

**\$1,000 - 1,500**

#### Provenance

Property of a New York Collector



122

122<sup>Y</sup>

#### THREE PUEBLO NECKLACES

Comprising a five-strand Zuni bird-form fetish necklace, a three-strand graduated turquoise and heishi necklace, and a three-strand heishi necklace suspending a turquoise, shell, coral and silver-inlaid shell pendant.

*lengths 22in - 29in*

**\$500 - 800**





# Property from the Collection of Tony Berlant

Lots 123-150



123

## A MIMBRES BLACK-ON WHITE BOWL

The interior designed with hachured and solid geometric devices including pairs of rectangular spiral devices and crosses, *restored*. height 5in, width 10 3/4in

\$1,200 - 1,500

With ink collection number on the underside: 5857



## Exhibited

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

## Illustrated

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 36 and p. 98. "The central white shape seen here seems to be a stylized abstraction of a wilting datura blossom as it begins to collapse. As the datura blossom begins to wilt, it twists into an asymmetrical configuration, creating new angular shapes that suggest rotation." Ibid. p. 37.

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to devise original and unusual paintings that expressed individuality and dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Morphing Flower Artist."

## Provenance

Philip Garaway Native American Art Gallery, Venice, CA  
Property from the Collection of Tony Berlant, purchased from the above, June 1995; accompanied by a copy of the payment certification





124

#### A MIMBRES BLACK-ON-WHITE BOWL

Possibly a representation of the face of a hawkmoth, with a pair of stepped S-devices within circular reserves separated by fine-line peaked elements, *restored*.

height 7 1/2in, width 14 3/4in, length 13in

**\$3,000 - 5,000**

Ink collection number on the underside: 6746

#### Exhibited

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

#### Illustrated

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 51. "This large ovoid bowl is painted with two concentric ovals; due to the placement of these ovals and the unusual shape of the bowl, the painting resembles the distinctive face of the hawkmoth. The double-lobed white background seen here recurs in Mimbres painting. It may be derived from the shape of the hawkmoth face." Ibid. p. 50

The importance of hawkmoth imagery is discussed in greater length at the opening of the chapter devoted to *datura* pollinators: "Datura is not the only natural form we see represented in an abstracted fashion on Mimbres bowls; its pollinators also make frequent appearances. The principal pollinators of *datura* are hawkmoths and, less commonly, bats. Hawkmoths typically lay their eggs on the underside of the *datura* leaves. The eggs hatch larvae, which feed off the *datura* leaves until they are ready to change into chrysalises. In its larval or caterpillar stage, the hawkmoth is often called a "hornworm," due to the distinctive horn-like spike on its tail.

We believe that the Mimbres people observed the life cycle of the hawkmoth and therefore associated the insect closely with the *datura* plant and its important properties as a hallucinogen. Indeed, the way in which the larva burrows underground and emerges a few weeks later transformed into a moth would likely have been seen as significant within Mimbres ritual practice, as it echoes a cyclical worldview of death, transformation, and rebirth that was widely shared in the ancient Americas." Ibid. p. 45

#### Provenance

Found on private land in the late 1970s by Jim Coraland, El Paso, TX Bobby Smrkovsky, Deming, NM  
Property from the Collection of Tony Berlant; purchased from the above, August, 2014







125

**A MIMBRES BLACK-ON-WHITE BOWL**

Designed with an all-over tripartite geometric solid and fine-line motif, restored.  
height 6in, diameter 11 1/4in

**\$800 - 1,200**

With ink collection numbers on the underside: TBD - 367 / 6697



**Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

**Illustrated**

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 53. "By comparing this bowl with the vessel on the opposite page (note: with stylized depictions of two hawkmoths), we can recognize abstracted moths rotating around a white circle, which may represent both the datura blossom and the trance state portal. The design also bears a resemblance to the geometric patterns seen on the wings of the white-lined sphinx moth (*Hyles lineata*)." Ibid.

**Provenance**

Property from the Collection of Tony Berlant





126

# **A MIMBRES BLACK-ON-WHITE BOWL**

Worked with alternating stepped and serrated fine-line and solid geometric motifs about the rim, *restored*.  
height 4in, diameter 9 1/4in

**\$800 - 1,200**

Ink collection number on the underside: 6756

## **Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

## **Illustrated**

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 57. "This bowl contains a further abstraction of a shape that seems to reference both a bat body and a wilting datura blossom. This interpretation can only be achieved by extrapolating from the designs seen on other bowls (note: showing more overt bat imagery)..." Ibid.

## **Provenance**

Midwest Outdoors, Burr Ridge, IL  
Property from the Collection of Tony Berlant, purchased from the above, August 2016







127

**A MIMBRES BLACK-ON-WHITE PICTORIAL BOWL**

Designed with an eight-petal flower centered within a banded rim, restored.

height 3 1/2, diameter 7 5/8in

**\$700 - 1,000**

With ink collection numbers on the underside: 366 / 4596



**Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

**Illustrated**

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 63. "The eight rounded petals of the evening primrose (*Oenothera caespitosa*) are clearly represented." Ibid.

"Although datura seems to be the most prevalently represented natural form on Mimbres ceramics, our research has allowed us to identify other plants painted on the bowls: desert tobacco and evening primrose are depicted frequently, and we also find sunflowers, agave, prickly pear, and cotton. Significantly, desert tobacco is a known hallucinogen and evening primrose contains a powerful sedative, supporting the idea that the trance state was central to Mimbres ritual practice and art." Ibid. p. 59.

**Provenance**

Janess IV Recreation, Thousand Oaks, CA  
Property from the Collection of Tony Berlant; purchased from the above February 28, 2012





128

**A MIMBRES BLACK-ON WHITE BOWL**

The rim designed with a pair of concentric undulate bands overlaid on a fine line ground, *restored*.  
height 5 3/4in, diameter 11 3/4in

**\$700 - 1,000**

With ink collection number on the underside: 6680

**Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

**Illustrated**

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 67. "The artist may have abstracted the shape of the open prickly pear blossom (*Opuntia phaeacantha*.)" Ibid.

**Provenance**

Thomas and Barbara Moulard, Tempe, AZ  
Property from the Collection of Tony Berlant, purchased from the above October 25, 2011







129

**A MIMBRES BLACK-ON-WHITE BOWL**

With a checkered center within a fine-line four-pointed star surround issuing geometric spiral devices, *restored*.

*height in, diameter 9in*

**\$1,000 - 1,500**

Ink collection number on the underside: 6700

**Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

**Illustrated**

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 94. "(This) Mimbres bowl (shows) a star configuration that we believe references desert tobacco, surrounded by interlocking spiral shapes." *Ibid.*, p. 95.

**Provenance**

Sold: Rainbow Traders Auction Company, Godfrey, IL, 1 June 2012  
Property from the Collection of Tony Berlant







130

### A MIMBRES BLACK-ON-WHITE BOWL

Designed with solid and fine-line serrated and geometric devices around a solid center, *restored*.  
height 2 3/4in, diameter 8 1/2in

\$700 - 1,000

Ink collection number on the underside: 6738

### Exhibited

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

### Illustrated

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 99, described as "Bowl with Abstraction of Datura Blossom."

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to

devise original and unusual paintings that expressed individuality and dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Morphing Flower Artist."

### Provenance

Bobby Smrkovsky, Deming, NM  
Property from the Collection of Tony Berlant; purchased from the above, August, 2014







131

**A MIMBRES BROWN-ON-WHITE BOWL**

With serrated geometric elements encircling the rim, *restored*.  
height 4 1/2in, diameter 9in

**\$800 - 1,200**

Ink collection number on the underside: 6723



**Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

**Illustrated**

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 99, described as "Bowl with Abstraction of Datura Blossom."

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to devise original and unusual paintings that expressed individuality and dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Morphing Flower Artist."

**Provenance**

Sold: Rainbow Trader's Auction Service, Godfrey, IL, 29 May, 2013  
Property from the Collection of Tony Berlant





132

### A MIMBRES BLACK-ON-WHITE BOWL

Designed with a pair of triangles enclosing solid and fine-line geometric elements, *restored*.  
height 5in, diameter 11in

**\$1,000 - 1,500**

Ink collection number on the underside: 6754

### Exhibited

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

### Illustrated

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 99, described as "Bowl with Abstraction of Datura Blossom."

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to devise original and unusual paintings that expressed individuality and

dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Morphing Flower Artist."

### Provenance

Sold: Heritage Auctions, Dallas, TX, *American Indian Art, Pre-Columbian & Tribal Signature Auction*, sale 5254, 8 July 2016, lot 70063  
Property from the Collection of Tony Berlant







133

**A MIMBRES BLACK-ON WHITE BOWL**

Designed with four elongated hachured triangles about the rim and a pair of stepped wings on the interior, *restored*.  
height 3 1/2in, diameter 7in

**\$800 - 1,200**

With ink collection numbers on the underside: PC20 / 4965



**Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

**Illustrated**

LeBlanc, Steven A., *The Mimbres People: Ancient Pueblo Painters of the American Southwest*, 1983, Thames and Hudson, London, p. 35, pl. VI

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 99, described as "Bowl with Abstraction of Open Datura Blossom and Leaves."

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to devise original and unusual paintings that expressed individuality and dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Morphing Flower Artist."

**Provenance**

Property from the Collection of Tony Berlant





134

# **A MIMBRES RED-ON-WHITE BOWL**

With alternating solid and fine-line geometric motifs about the rim, restored.

height 5in, diameter 12 1/4in

**\$1,000 - 1,500**

Ink collection number on the underside: 6721

## **Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

## **Illustrated**

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 99, described as "Bowl with Abstraction of Datura Blossom and Leaves."

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to

devise original and unusual paintings that expressed individuality and dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Morphing Flower Artist."

## **Provenance**

Sold: Rainbow Trader's Auction Service, Godfrey, IL, 29 May, 2013  
Property from the Collection of Tony Berlant







135

# **A MIMBRES BLACK-ON-WHITE BOWL**

With a quartet of concentric solid and fine-line triangular devices about the rim creating a four-point star reserve, *restored*.  
height 5in, diameter 12in

**\$600 - 900**

Ink collection number on the underside: 6722



## **Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

## **Illustrated**

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 100, described as "Bowl with Abstraction of Turning Datura Blossom."

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to devise original and unusual paintings that expressed individuality and dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Early Master Artist."

## **Provenance**

Sold: Rainbow Trader's Auction Service, Godfrey, IL, 29 May, 2013  
Property from the Collection of Tony Berlant





136

#### A MIMBRES BLACK-ON-WHITE BOWL

Designed with solid and fine-line geometric decoration, *restored*.  
height 4 1/2in, diameter 10 1/2in

\$700 - 1,000

With ink collection number on the underside: 6500

#### Exhibited

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

#### Illustrated

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 100, described as "Bowl with Abstraction of Datura Blossom, Datura Stamens, and Hawkmoths."

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to devise original and unusual paintings that expressed individuality and

dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Early Master Artist."

#### Provenance

Sold: R.G. Munn Auction, Cloudcroft, CO, March 21, 2006  
Property from the Collection of Tony Berlant







137

**A MIMBRES BLACK-ON-WHITE BOWL**

With fine-line and solid geometric devices about the rim, *restored*.  
height 6in, width 12 3/4in

**\$1,000 - 1,500**

With ink collection number on the underside: 6708.



**Exhibited**

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

**Illustrated**

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 100, described as "Bowl with Abstraction of Open Datura Blossom, Hawkmoths, and Blankets."

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to devise original and unusual paintings that expressed individuality and dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Early Master Artist."

**Provenance**

Sold: Rainbow Trader's Auction Company, Godfrey, IL, 23 April, 2013  
Property from the Collection of Tony Berlant





138

#### A MIMBRES BLACK-ON-WHITE PICTORIAL BOWL

With the unusual depiction of a human figure splayed across the surface with bent knees and arms, overlaid on a hachured ground, *restored*.

height 4in, width 8 1/2in

**\$3,000 - 5,000**

Ink collection number on the underside: 6681

#### Exhibited

*Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Los Angeles County Museum of Art, Los Angeles, CA, May 20 - December 2, 2018

#### Illustrated

Berlant, Tony, and Mauer, Evan, *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*, Prestel Publishing, New York, in association with LACMA, 2018, p. 100, described as "Bowl with Human Figure Wearing Blanket."

In the chapter "Identifying Mimbres Artists" it is suggested by the authors that "Our close examination of Mimbres ceramics has led us to conclude that a very small number of master artists in each generation painted all the finest Mimbres bowls... Given the sophistication and variety of compositions, it is clear that Mimbres artists endeavored to devise original and unusual paintings that expressed individuality and

dramatic invention." Ibid. p. 97. Based on criteria further discussed in that chapter, the authors have attributed the present lot as an example of the work of "The Early Master Artist."

#### Provenance

Sold: Bonhams, San Francisco, CA, *Native American Art*, 5 December, 2011, lot 4157

Property from the Collection of Tony Berlant







139

**A MIMBRES BLACK-ON WHITE BOWL**

With banding about the rim, the interior base painted with a trio of banded and solid concentric rectangles, *restored*  
height 5 3/4in, width 9 3/4in, depth 8 1/4in

**\$700 - 1,000**

Collection number inscribed in ink on the underside: 5820

**Provenance**

Property from the Collection of Tony Berlant





140

**A MIMBRES RED-ON-WHITE PICTORIAL BOWL**

Painted on the base of the interior with an anthropomorphic standing fox, centered by a banded rim, *restored*.

*height 4in, diameter 7 3/4in*

**\$1,200 - 1,800**

Collection number inscribed in ink on the underside: 6683

**Provenance**

Deaccessioned from the Arizona Museum, Phoenix, AZ

Sold: Bonhams, San Francisco, *Native American Art*, 5 December, 2011, lot 4161 (part)

Property from the Collection of Tony Berlant







141

**A MIMBRES RED-ON-WHITE BOWL**

Painted on the interior with banded and serrated geometric designs, *restored*.

height 4 1/2in, diameter 12 1/4in

**\$800 - 1,200**

Collection number inscribed in ink on the underside: 6707

**Provenance**

Sold: Rainbow Trader's Auction Company, Godfrey, IL, 23 April, 2013  
Property from the Collection of Tony Berlant





142

**A MIMBRES BLACK-ON-WHITE PICTORIAL BOWL**

The interior painted with an anteater with geometric interior decoration, centered by a banded rim, *restored*.  
height 4 3/4in, diameter 9 1/4in

**\$1,200 - 1,800**

Collection number inscribed in ink on the underside: 6710

**Provenance**

Sold: Rainbow Trader's Auction Company, Godfrey, IL, 23 April, 2013  
Property from the Collection of Tony Berlant







143

**A MIMBRES BLACK-ON-WHITE BOWL**

A deep bowl painted on the interior walls with a complex quatrefoil design overlaid on a banded ground, *restored*.  
height 5 3/4in, diameter 11in

**\$1,500 - 2,000**

Inscribed in graphite on the underside: 296

**Provenance**

Property from the Collection of Tony Berlant





144

**A MIMBRES BLACK-ON-WHITE BOWL**

Painted about the interior walls with spiraling solid and fine-line geometric devices, centered by a banded rim, *restored*.  
height 6in, diameter 14in

**\$1,500 - 2,000**

Collection number inscribed in ink on the underside: 6752

**Provenance**

Timothy Jones, Chandler, AZ  
Property from the Collection of Tony Berlant; purchased from the  
above, August, 2016







145

**A MIMBRES BLACK-ON-WHITE BOWL**

Painted about the interior walls with a negative stepped band design accented by floating squares, *restored*.

*height 4in, diameter 9 1/2in*

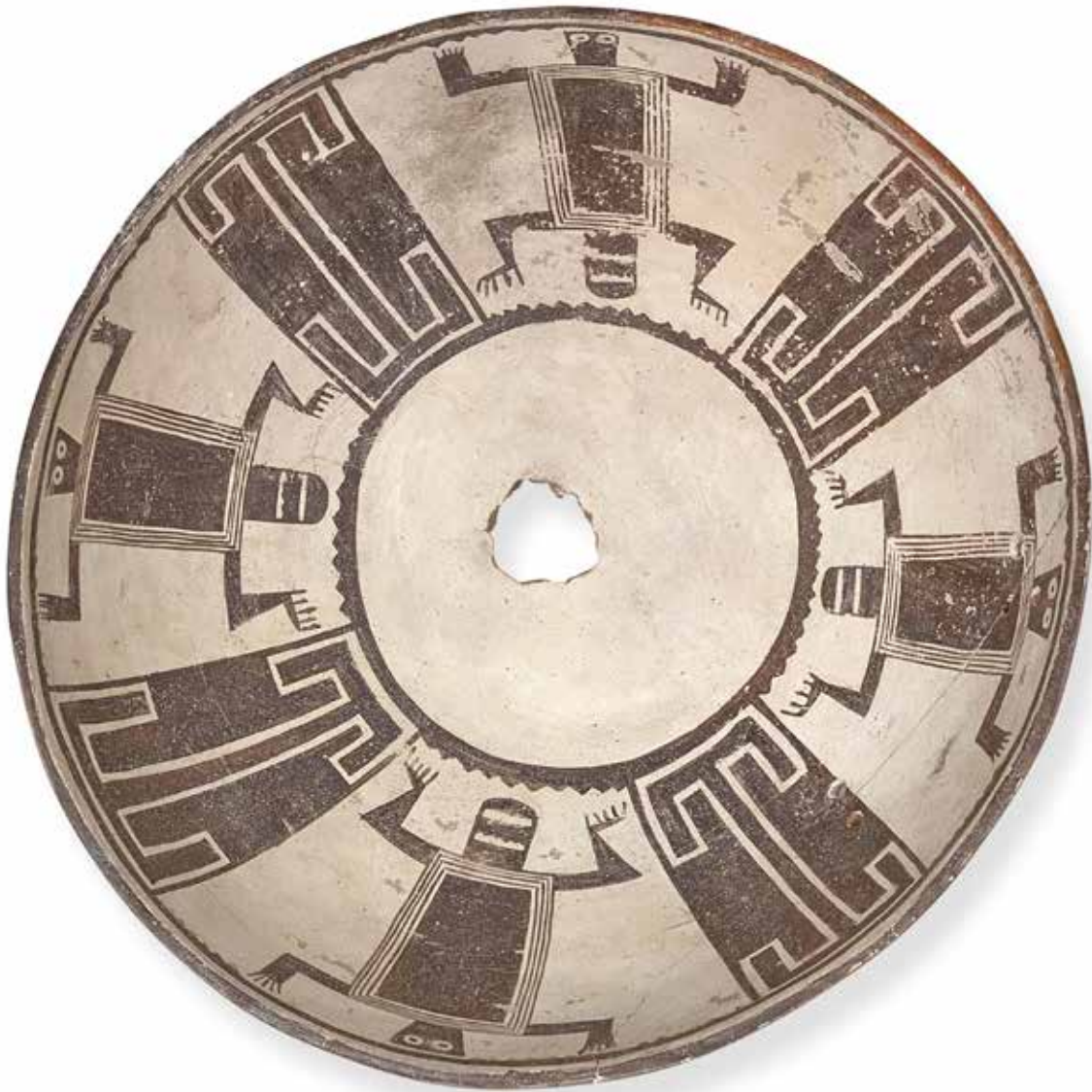
**\$1,200 - 1,800**

**Provenance**

Rayvon Reynolds, Atlanta, GA

Property from the Collection of Tony Berlant, purchased from the above, September 2017





146

**A MIMBRES BLACK-ON-WHITE PICTORIAL BOWL**

The interior painted about the body with alternating quadrupeds and I-forms, *restored*  
height 5in, diameter 12 1/2in

**\$2,000 - 3,000**

Collection number inscribed in ink on the underside: 6783

**Provenance**

Joshua Baer & Company, Santa Fe, NM  
Property from the Collection of Tony Berlant; purchased from the  
above, March 2018







147

**A MIMBRES RED-ON-WHITE BOWL**

The deep bowl painted on the interior with a trio of spiral devices within concentric rectangular surrounds, *restored*.  
height 6in, diameter 14in

**\$1,800 - 2,800**

Collection number inscribed in ink on the underside: TBP-009

**Provenance**

Property from the Collection of Tony Berlant





148

**A SOCORRO BOWL**

Painted on the interior with solid and fine-line geometric and swirl devices in black on a white ground, *restored*.  
height 6 3/4in, width 14 1/2in, length 11in

**\$1,000 - 1,500**

Collection number inscribed on the underside in ink: 6778

**Provenance**

Sold: Rainbow Trader's Auction Service, Godfrey, IL, 28 September, 2017  
Property from the Collection of Tony Berlant







149

**A SNOWFLAKE BLACK-ON WHITE JAR**

A spherical jar painted in black on a white ground with intertwined solid and banded triangular spirals, the circular mouth framed within a square painted collar, *restored*.  
height 13in, diameter 15.5in

**\$2,500 - 3,500**

**Provenance**

Property from the Collection of Tony Berlant





150

**A JEDDITO BLACK-ON-YELLOW OLLA**

With a slightly flaring neck, painted with linear bands about the neck suspending alternating banded triangles and geometric pendants, *restored*.

*height 10 1/4in, diameter 14in*

**\$1,000 - 1,500**

Collection number inscribed in ink on the underside: 1190

**Provenance**

Jon Holstein Collection, Cazenovia, NY  
Property from the Collection of Tony Berlant







151 (two views)

#### PROPERTY OF VARIOUS OWNERS

151

##### AN ANASAZI BLACK-ON-WHITE JAR

With hachured scrollwork designs encircling the body, *reassembled*.  
height 7in, diameter 10 1/2in

**\$1,000 - 1,500**

##### Provenance

Collected by Samuel F. Owen, Saginaw, MI, circa 1903; accompanied by a handwritten letter from Mr. Owen to his daughter and wife touching on his travels through the Southwest Private Collection, Los Angeles

152

##### THREE PUEBLO POTTERY VESSELS

Comprising two Zuni bowls, *one with losses*; and a petite San Ildefonso jar, *reassembled*.  
larger bowl: height 4in, diameter 7 3/4in

**\$500 - 800**

##### Provenance

Collected by Frank Joseph McCoy (1872-1949), thence by descent through the family.

McCoy opened the Inn at Santa Maria on the Central California coast in 1917, and the present lot was among a diverse collection of Pueblo pottery and other objects on display therein for many decades.

153

##### A LAGUNA POLYCHROME OLLA

A pottery jar painted about the neck with a peaked band issuing abstract leaves, the body designed with a repeating series of checkered diamonds within curved reserves.  
height 10 3/4in, diameter 10 1/2in

**\$800 - 1,200**

##### Provenance

Collected by Frank Joseph McCoy (1872-1949), thence by descent through the family.

McCoy opened the Inn at Santa Maria on the Central California coast in 1917, and the present lot was among a diverse collection of Pueblo pottery and other objects on display therein for many decades.

154

##### THREE SANTA CLARA BLACKWARE VESSELS

Comprising a wedding vase and two bowls, the smaller with waved rim.  
larger bowl: height 6in, diameter 10 1/2in

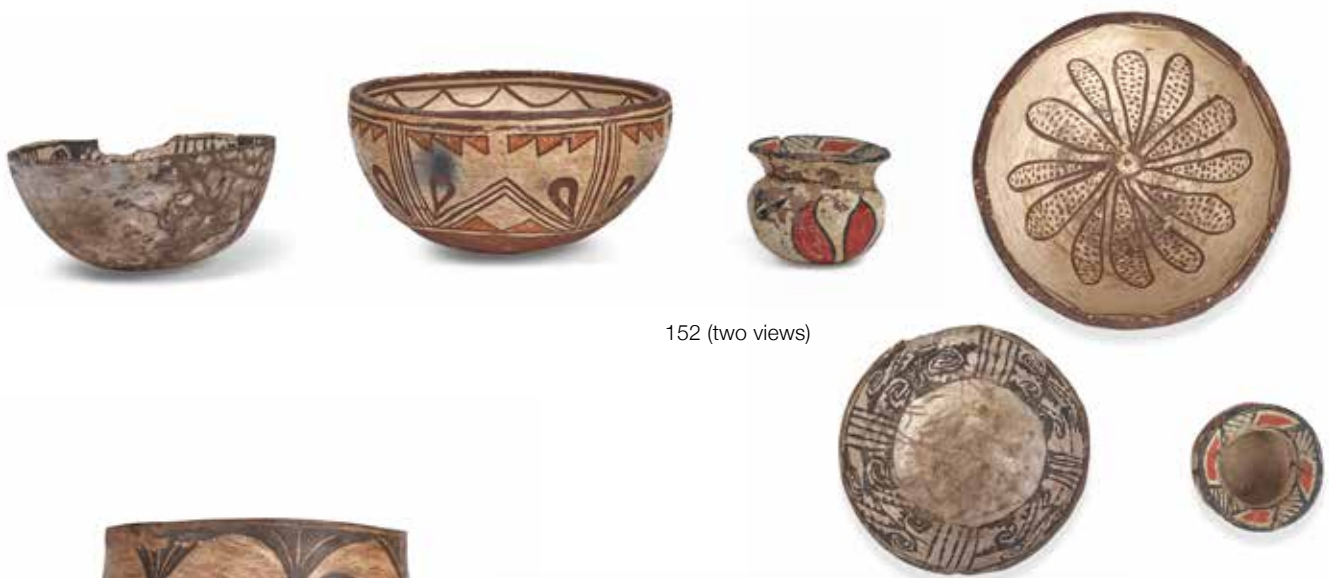
**\$700 - 1,000**

##### Provenance

Collected by Frank Joseph McCoy (1872-1949), thence by descent through the family.

McCoy opened the Inn at Santa Maria on the Central California coast in 1917, and the present lot was among a diverse collection of Pueblo pottery and other objects on display therein for many decades.





152 (two views)



153 (two views)



154









155

**A KIUUA POLYCHROME PICTORIAL STORAGE JAR**

*Cochiti Variety*, the thick-walled, bulbous vessel with slightly flared reddish rim above feather sprays, the center of the body adorned with a line of birds reserved in rectangular frames, the base of a sienna brown with a red upper band, darkening throughout, with chips and a crack on the rim. height 19 1/4in, diameter 20

**\$20,000 - 40,000**

**Provenance**

Collected by Frank Joseph McCoy (1872-1949), thence by descent through the family.

McCoy opened the Inn at Santa Maria on the Central California coast in 1917, and the present lot was among a diverse collection of Pueblo pottery and other objects on display therein for many decades.







156 (three views)



156

**A ZUNI POLYCHROME OLLA**

A wide jar designed with multiple registers enclosing wave forms, heartline deer, and serrated bands, *wear and losses to rim*.  
height 10 1/4in, diameter 14in

**\$4,000 - 6,000**

**Provenance**

Collected by Frank Joseph McCoy (1872-1949), thence by descent through the family.

McCoy opened the Inn at Santa Maria on the Central California coast in 1917, and the present lot was among a diverse collection of Pueblo pottery and other objects on display therein for many decades.

157

**A ZIA POLYCHROME CANTEEN**

Designed with a convex face painted with geometric motifs and a trio of bird-like figures, one lug tied with a cotton sash, *cracked, losses to neck*.  
height 10 3/4in, width 12in

**\$1,000 - 1,500**

**Provenance**

Collected by Frank Joseph McCoy (1872-1949), thence by descent through the family.

McCoy opened the Inn at Santa Maria on the Central California coast in 1917, and the present lot was among a diverse collection of Pueblo pottery and other objects on display therein for many decades.

158

**AN ACOMA POLYCHROME JAR**

Painted in four colors, the neck with a collar of stylized feathers, the body with four concentric medallions separated by columns of stacked triangles, *restored*.  
height 13in, diameter 14in

**\$700 - 1,000**

**Provenance**

Private Collection, San Diego, CA

159

**A ZIA POLYCHROME DOUGH BOWL**

A large example, with an abstract feather and geometric band encircling to top half of the body, *rim chip*.  
height 9 1/4in, diameter 20 1/4in

**\$3,000 - 5,000**

**Provenance**

Morning Star Gallery, Santa Fe, NM, purchased August 2014; accompanied by a copy of the invoice  
Property from the Collection of Edward J. Nusrala





157



158 (two views)



159 (two views)





160 (four views)

160

**A COCHITI STORAGE JAR**

Of bulbous form with a short neck, with repeating black-on-cream geometric bands encircling the neck and body above an orange base, *the rim cracked*.

*height 13 3/4in, diameter 19in*

**\$5,000 - 7,000**

**Provenance**

Per the collector's notes, the present lot was originally in the Woolworth Family Collection; thereafter in the collection of Robert Gallegos; thereafter in the Salveson Collection; thereafter in an unidentified private collection, thereafter consigned to Skinner American Indian & Ethnographic Art auction, Boston, February 9, 2013, lot 448; Property from the Collection of Edward J. Nusrata, acquired from the above

161

**SEFERINA PINO BELL**

*Zia Pueblo, (1920-1986)*, a pottery storage jar designed with parrots beneath scalloped-outline arches separated by stylized feather elements, inscribed near the base with artist's bell hallmark and: *Zia Pueblo, restored*.

*height 14 1/4in, diameter 15 1/2in*

**\$1,200 - 1,800**

**Provenance**

From the Collection of Patricia M. Papper, Aspen, CO

162

**CORA P. ANDREW**

*Hopi, (20th century)*, a large vasiform redware jar, with painted decoration on each face depicting Tawa (Sun katsina) flanked by hummingbirds, signed on the underside: Made by / Cora P. Andrew. *height 16 1/2in, diameter 10in*

**\$3,000 - 5,000**





161 (two views)



162 (two views)





163 (three views)



163

**MARGARET TAFOYA**

*Santa Clara Pueblo, (1904-2001), a wide blackware pottery jar with gently sloping shoulders carved with an encircling Avanyu, signed: Margaret Tafoya (partially obscured). height 10 3/8in, diameter 12in*

**\$3,000 - 5,000**

**Provenance**

Collection of Bryan Taylor, purchased by the present owner from the above September 2005

164

**MARIA MARTINEZ & SANTANA MARTINEZ**

*San Ildefonso Pueblo, (1887-1980) and (1909-2002), a blackware plate with encircling Avanyu motif, signed on the underside: Marie & Santana. height 1in, diameter 9 7/8in*

**\$1,000 - 1,500**

165

**MARIA MARTINEZ & POPOVI DA**

*San Ildefonso Pueblo, (1887-1980) and (1923-1971), a blackware jar designed with an undulating Avanyu encircling the shoulder, signed on the base: Maria / Popovi / 662, restored. height 6 1/2in, diameter 7in*

**\$800 - 1,200**

**Provenance**

Popovi Da Studio of Indian Arts, San Ildefonso Pueblo, acquired on July 12, 1962

166

**TERESITA NARANJO**

*Santa Clara Pueblo, (1919-1999), a redware pottery jar, carved about the body with organic abstract devices and a truncated Avanyu, signed on the base: Teresita / Naranjo / Apple Blossom / Santa Clara Pueblo, cracked. height 7 1/4in, diameter 6 3/4in*

**\$800 - 1,200**





164



165 (two views)



166 (two views)





167 (two views)



168



169 (two views)





170 (two views)

167

**MARIA MARTINEZ**

*San Ildefonso Pueblo, (1887-1980), a blackware jar, the angled neck worked with repeating matte geometric devices, signed on the underside: Marie.*  
height 5 3/4in, diameter 7

**\$800 - 1,200**

**Provenance**

Private Collection, Los Angeles

168

**SANTANA MARTINEZ & ADAM MARTINEZ**

*San Ildefonso Pueblo, (1909-2002) and (1901-2000), a wide circular blackware bowl with polished finish, signed on the underside: Santana / Adam.*  
height 5in, diameter 10in

**\$700 - 1,000**

**Provenance**

Private Collection, Los Angeles

169

**MARIA MARTINEZ & JULIAN MARTINEZ**

*San Ildefonso Pueblo, (1887-1980) and (1879-1943), a polished blackware jar with short neck, decorated about the shoulders with a geometric band with scalloped upper border, signed on the underside: Marie / & / Julian, further inscribed indistinctly in another hand.*  
height 5 5/8in, diameter 7 1/2in

**\$800 - 1,200**

**Provenance**

Private Collection, Los Angeles

170

**MARY HISTIA**

*Acoma Pueblo, (1881-1973), a polychrome pottery vase, signed on the underside: Acoma / M.H., with a chip to rim.*  
height 11 7/8in, diameter 9in

**\$600 - 800**





171 (two views)



172

171

#### FOUR SANTA CLARA POTTERY JARS

Comprising a redware vase by Virginia Tafoya Garcia (b. 1963), and three carved blackware jars by Helen Shupla (1928-1985), Joy Cain (b. 1947), and Betty Tafoya (1933-1988), each signed on the underside.  
*largest (Virginia Garcia): height 8in, diameter 7in*

**\$500 - 800**

The Helen Shupla jar accompanied by the artist's polishing stone.

#### Provenance

Property from a Private San Francisco Area Collection

172

#### FIVE HOPI POTTERY VESSELS

Comprising a bowl by Paqua Naha (Frog Woman) (1890-1955), a jar by Stella Huma (1929-1996) and two vases and a bowl by unknown artists.  
*largest (unsigned bowl): height 3in, diameter 10in*

**\$600 - 900**

#### Provenance

The Stella Huma jar purchased at Potcarrier American Indian Arts, Vashon, WA; accompanied by a gallery COA  
The two unsigned vases each purchased at Antiques Unlimited, Palo Alto, CA; accompanied by the invoices  
Property from a Private San Francisco Area Collection

173

#### A RIO GRANDE WEAVING

Centering a serrated diamond medallion on a cream ground populated with smaller serrated diamonds, flanked by serrated zigzag columns, in cream, taupe, brown and blue yarns, with fringed ends.  
*size approximately 6ft 10in x 4ft 3in*

**\$800 - 1,200**

#### Provenance

Private Collection, San Diego, CA









174

**A DINÉ (NAVAJO) MOKI WEAVING**

Worked with two whole and two partial stepped concentric diamonds in red and cream on a typical banded ground flanked by cream and red bars.

*size approximately 6ft 10in x 4 1/2in*

**\$3,000 - 5,000**





175

**A MEXICAN SALTILLO SERAPE**

Finely woven, constructed in two panels joined in the center, designed with a serrated multicolor border centering an elaborate serrated diamond medallion on a densely decorated ground.

*size approximately 8ft 1 1/2in x 4ft 4in*

**\$15,000 - 20,000**









(as worn)

176

**A DINÉ (NAVAJO) CLASSIC SECOND PHASE WEARING BLANKET**

Finely and tightly woven of natural ivory, dark brown, indigo blue, and raveled green/yellow and cochineal-dyed red yarns, in a second phase chief's blanket pattern composing twelve pairs of red rectangles enclosed within three striped panels, overlaid on a banded ground.

size approximately 5ft 11in x 4ft 8in

**\$300,000 - 400,000**

Dye testing by Dr. David Wenger confirms the stated red dye; a copy of the dye test results to accompany the lot.

**Provenance**

Sold: Christie's, New York, NY, *Important American Indian Art from a Private Western Collection*, January 12, 2006, lot 3  
Property of an East Coast Collector, acquired from the above

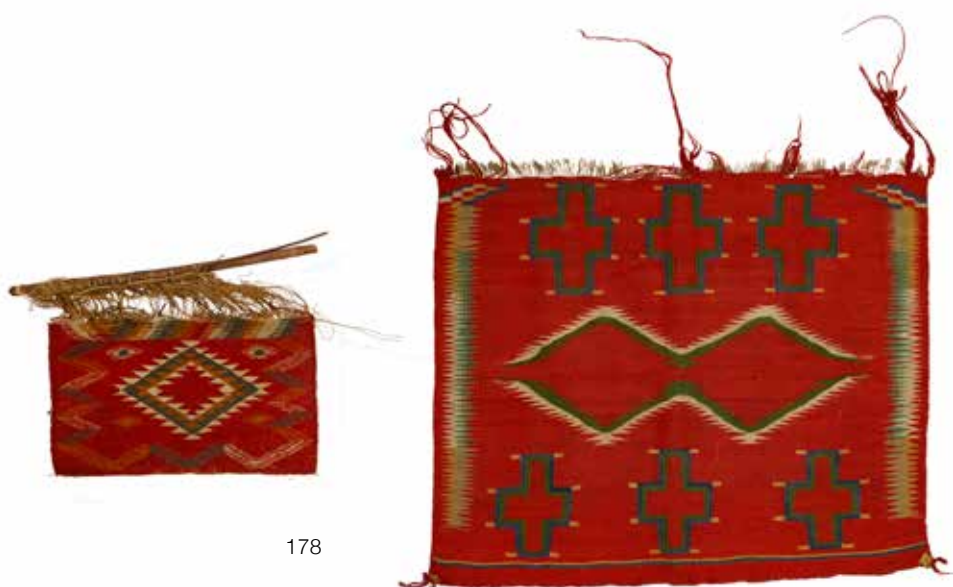
**Literature**

In their discussion of chief's pattern blankets in *The Navajo Blanket* (1972, Praeger Publishers, Inc. in association with LACMA), Mary Hunt Kahlenberg and Anthony Berlant state: "The design elements of Navajo blankets relate to the body when the blanket is worn. Navajo wearing blankets have two centers, one of which is not

apparent when the blanket is viewed as a flat surface. When the blanket is worn, one focal counterpoint is formed in the front where the two ends are wrapped around the arms and brought forward. The presence of these two focal points was basic to Navajo blanket design, much as the rectangular format, the "illusionary window," was central to European painting. The Second-phase chief pattern blanket is the essence of absolute balance and contained force. It presents a visual confrontation as the dense dark brown stripes contrast with the white stripes. There is no stable foreground and background in this highly conventionalized form. They shift through a planned and controlled structure resulting in sustained tension that grows in intensity and contemplation. The indigo blue stripes are rich and resonant and are defined by the thin bayeta bands."

For a later (woven with aniline red-dyed yarns), though stylistically consistent example, see the Uriah S. Hollister second phase blanket pictured in Wheat, Joe Ben, *Blanket Weaving in the Southwest*, 2003, University of Arizona Press, Tucson, AZ, p. 205, pl. 56. Collected prior to 1910, the Hollister catalogue notes that the Hollister blanket was brought to Littleton, CO by one of Kit Carson's guides in 1965, and likely dates to circa 1850. Like the present example, the Hollister blanket features pale gold linear accents running through the center of the red bands, though in the case of that blanket, those yarns are handspun and native-dyed rather than raveled.









179

177

#### **A GROUP OF DINÉ (NAVAJO) MODEL LOOMS/SAMPLERS**

Nine model looms in various motifs, including pictorial, Germantown, and Two Grey Hills examples.

*largest: height 17in, width 19in*

**\$1,000 - 1,500**

#### **Provenance**

The two red, white and black examples and the four-diamond example: purchased from Alexanian Rugs Inc., Albuquerque, NM; accompanied by the invoice

The multicolor banded example: Purchased from Blue Sage Gallery, Scottsdale, AZ; accompanied by the invoice

The Germantown example with salt-and-pepper elements: purchased from Turkey Mountain Traders; accompanied by the invoice

The Two Grey Hills example: purchased from Old Territorial Shop, Scottsdale, AZ; accompanied by the invoice

The small Germantown serrated diamond example with red ground: purchased from Garland's Navajo Rugs, Sedona, AZ

The largest Germantown example: purchased from The Spanish & Indian Trading Company; accompanied by the invoice

Property from the Collection of Edward J. Nusrata

178

#### **TWO DINÉ (NAVAJO) WEAVINGS**

Comprising a model loom with partially finished throw and a Germantown saddle blanket.

*sizes approximately 1ft 7 1/2in x 11in and 2ft x 2ft 6in*

**\$400 - 600**

#### **Provenance**

Property from the Collection of Robert Percival Porter, thence by descent through the family

179

#### **A DINÉ (NAVAJO) THIRD PHASE BLANKET**

Worked with nine partial and one whole stepped concentric diamonds centering geometric devices, overlaid on a banded ground.

*size approximately 4ft 11 1/2in x 6ft 5in*

**\$4,000 - 6,000**





180

180

**A DINÉ (NAVAJO) TRANSITIONAL WEAVING**

Worked in a serrated lattice motif enclosing diamonds and zigzag devices.

*size approximately 5ft 10in x 4ft 4in*

**\$1,500 - 2,000**

181

**A NAVAJO TRANSITIONAL BLANKET**

In a child's size, with alternating cream and blue bands enclosing chains of diamonds in red and taupe, all but the two at the ends with cruciform accents.

*size approximately 4ft 6in x 3ft 6in*

**\$800 - 1,200**

182

**A DINÉ (NAVAJO) TRANSITIONAL WEAVING**

Of banded design, with a trio of wide bars enclosing serrated diamonds separated by solid bands and stripes.

*size approximately 4ft 11 1/2in x 7ft 9 1/2in*

**\$800 - 1,200**



181

183

**A DINÉ (NAVAJO) TRANSITIONAL WEAVING**

Designed with a dark brown and red lattice on a natural gray ground, with banded ends.

*size approximately 4ft 8 1/2in x 4ft 2in*

**\$800 - 1,200**

184

**A DINÉ (NAVAJO) PICTORIAL RUG**

Worked in natural colors with a stepped X-form reserving stepped diamonds, two enclosing steer heads, within a crenelated border.

*size approximately 5ft 6in x 3ft 7 1/2in*

**\$600 - 900**

**Provenance**

Private Collection, San Diego, CA

185

**A DINÉ (NAVAJO) PICTORIAL RUG**

Designed in a modified storm pattern flanked by opposing abstract flowerpots.

*size approximately 4ft 5in x 2ft 7 1/2in*

**\$600 - 900**

**Provenance**

Private Collection, San Diego, CA





182



183



184



185





186

**A DINÉ (NAVAJO) BISTI RUG**

Worked in natural sheep colors, densely decorated with radiating wheel, floral, diamond, and branching abstract elements within multiple borders.

*size approximately 8ft 10in x 6ft*

**\$10,000 - 15,000**





187

**A DINÉ (NAVAJO) TEEC NOS POS RUG**

Finely woven, the field densely decorated with diamonds, fretwork and arrow fletches, framed within multiple borders.  
*size approximately 5ft 4 1/4in x 3ft 6in*

**\$2,000 - 3,000**

**Provenance**

Dewey Galleries, Ltd., Santa Fe, NM, purchased by the present owner from the above prior to December 1990; a copy of the gallery appraisal accompanies the lot





188



189



190



191





192



193

188

#### A DINÉ (NAVAJO) RUG

Designed with a bold stepped diamond medallion flanked by crosses and issuing stepped prongs, centered by checkered side columns, faded on one face.

size approximately 5ft 8 1/2in x 3ft 3 1/2in

\$800 - 1,200

189

#### A DINÉ (NAVAJO) RUG

Worked with a pair of stepped diamonds enclosing and flanked by crosses, stepped and serrated chevrons to each side.

size approximately 6ft 9in x 3ft 10 3/4in

\$1,000 - 1,500

190

#### A DINÉ (NAVAJO) RUG

Worked with a geometric medallion centered by a wide stepped zigzag border, fading and fraying along edges.

size approximately 8ft 4in x 5ft 7 1/2in

\$1,200 - 1,800

191

#### A DINÉ (NAVAJO) RUG

Designed with an openwork double-diamond medallion surrounded by additional diamond elements, within multiple borders.

size approximately 6ft 9in x 4ft 6 1/2in

\$1,000 - 1,500

192

#### A DINÉ (NAVAJO) RUG

Densely decorated with pronged single and double diamonds, the serrated side borders with red accents.

size approximately 6ft 4 1/2in x 4ft 4in

\$1,000 - 1,500

193

#### A DINÉ (NAVAJO) PICTORIAL RUG

Worked with a variety of crosses, feathers, and geometric devices within a simple border.

size approximately 7ft x 4ft 6 1/2in

\$1,500 - 2,000





194

194

#### **A DINÉ (NAVAJO) CRYSTAL RUG**

The stepped center worked with opposing pairs of feathers, Valero stars, and floating serrates, within a wide border with additional stars and geometric elements.

*size approximately 7ft 3in x 4ft 10in*

**\$1,200 - 1,800**

#### **Provenance**

Gallery 10, Santa Fe, NM

195

#### **A DINÉ (NAVAJO) CHINLE RUG**

Finely woven with vegetal-dyed and natural yarns in a banded motif.

*size approximately 7ft 6in x 5ft 2in*

**\$800 - 1,200**

Per the collector's notes, this piece won a 1967 Exhibit Hall Special Award



195

196

#### **A DINÉ (NAVAJO) CHINLE RUG**

Worked with alternating geometric and solid bands in natural and vegetal colors.

*size approximately 3ft 9 1/2in x 5ft 11in*

**\$500 - 800**

197

#### **THREE DINÉ (NAVAJO) WEAVINGS**

Comprising a pictorial tapestry by Stefanie Pete, a serape-style weaving by Sarah B. Davis, and a red ground throw rug.

*the largest approximately 2ft 10in x 4ft 2in*

**\$500 - 800**

#### **Provenance**

The pictorial weaving purchased from Russell Foutz Indian Room, Farmington, NM; with original tag and a Polaroid photograph of the artist with the weaving

198

#### **TWO DINÉ (NAVAJO) PICTORIAL WEAVINGS**

Comprising a twill-woven storm pattern example by Lauree Begay, and a Burnham weaving in a Two Grey Hills style by Shirley Lopez.

*sizes approximately 2ft 6 1/2in x 3ft 11 1/2in and 3ft x 4ft 4in*

**\$400 - 600**

#### **Provenance**

The Lauree Begay purchased from Russel Foutz Indian Room, Farmington, NM; with the original tag and a Polaroid photograph of the artist with the weaving

The Shirley Lopez accompanied by a photograph of the artist with the weaving Property from a Private San Francisco Area Collection

199

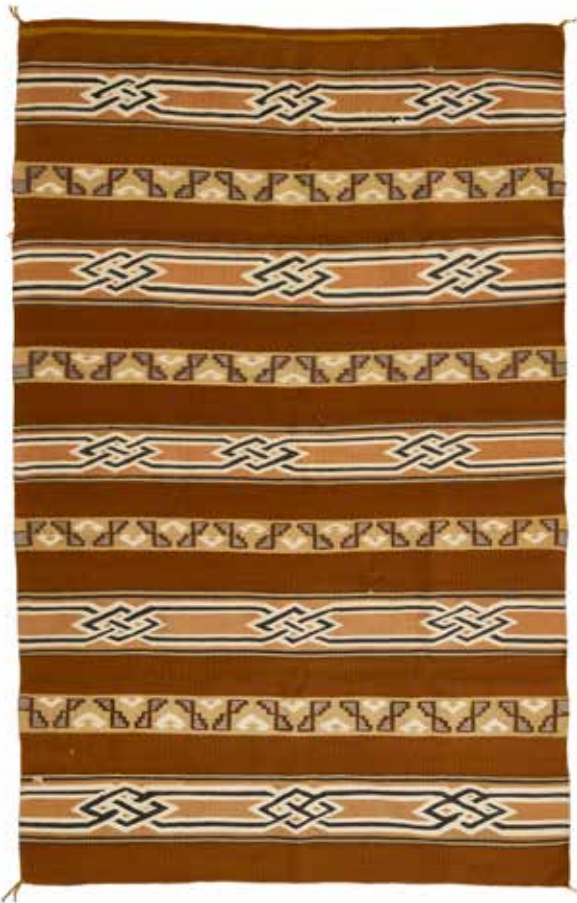
#### **A CONTEMPORARY MEXICAN WEAVING**

In the style of a Diné (Navajo) blanket, with nine whole and partial stepped diamonds on a banded ground, overlaid with floating crosses.

*size approximately 4ft 10in x 4ft*

**\$600 - 900**





196



197



198



199





200 (two views)

200

# **TWO ACHUMAWI/PIT RIVER TWINED BASKETS**

Comprising a conical burden basket and a bowl with slightly flaring rim, each with serrated zigzag designs.

*first: length 19in, diameter 18in; second: height 6 1/2in, diameter 12in*

**\$1,500 - 2,000**

## **Provenance**

First: Purchased from Foster's Indian Arts, Marin, CA, 2001  
Second: Purchased from Michael Holloway, Sebastopol, CA, 2015

201

# **SELENA JACKSON**

*Maidu, (1874-1969), a large polychrome bowl-form basket, designed with encircling alternating serrated zigzag bands below a solid rim.*  
*height 8 1/4in, diameter 15 1/4in*

**\$7,000 - 10,000**

Selena Jackson was one of the most talented Maidu basket makers of the twentieth century, with a reputation for innovative designs and high-quality weaving. For photos of the artist and some 25-30 examples of her work as a means of comparison, see Lindgren-Kurtz, Pat, 2011, p. 39, ill. 9 and 10.

## **Provenance**

Ex-Collection of L. R. Cady, Quincy, CA; see accompanying photograph





201 (two views)





202 (three views)



203 (three views)





204 (three views)

202

**A POMO BEADED BASKET**

Of oval form, interwoven with multicolored beads.

*height 2in, width 6 1/2in, depth 3 1/4in*

**\$800 - 1,200**

**Illustrated**

*The American Indian Artifact Catalog & Price Guide, Fall 1974, Vol. 1, No. 1, p. 25*

203

**ELLA WHITE**

*Pomo, (19th/20th century), a globular basket interwoven with faceted blue and black beads in a zigzag banded motif.*

*height 3in, diameter 5 5/8in*

**\$2,500 - 3,500**

**Provenance**

Ex-Collection of Nell McFadzean, collected 1936

204

**ELLA WHITE**

*Pomo, (19th/20th century), a bowl-form basket interwoven with red, green and black beads forming radiating zigzags extending from base to rim, the rim of alternating rows of black and cream stitches.*

*height 5 1/4in, diameter 10in*

**\$5,000 - 7,000**

Old collection label on the interior with faded inscription: 550

**Provenance**

Ex-Collection of Nell McFadzean, collected 1936





(three views)

205

**MARY KNIGHT BENSON**

*Pomo*, (1877-1930), a finely woven shuwetge (silk-weave) basketry bowl with polychrome three-strand braid twining, worked with encircling geometric bands in various motifs.  
height 9in, diameter 12in

**\$12,000 - 18,000**

Accompanied by two old tags, the first inscribed in pencil: 50.00 / 50; the second inscribed in ink: Pomo Silk / A194 / TA / 50  
The John Worth ledger entry for this basket reads: Pomo (Silk Weave very rare) \$100

**Provenance**

Collected by Grace Nicholson  
Collection of John G. Worth, Ledger #50  
Collection of Mrs. Claire Zeisler, purchased 1954  
Gene Quintana, Carmichael, CA, purchased 1992  
Purchased by the present owner in March 2007

**Literature**

See Thompson, Wayne A. and Eugene S. Meieran, *California Indian Basketry: Icons of the Florescence*, 2021, Sunbelt Publication, Inc., San Diego, CA, p. 79 fig. 111 for a photograph of Mary Knight Benson and collector Grace Nicholson. Per the text: "Collector Grace Nicholson purchased [Mary and her husband William's] baskets and artworks in exchange for an annual stipend [Fane et al. 1991]."

See also McLendon, Sally and Brenda Shears Holland, *The Basketmaker, The Pomoans of California*, 1979, Museum of the American Indian, p. 118, fig. 20, where a very similar twined basket in the three-stranded braiding technique by Mary Benson is also shown.





(three views)



(details)

206

# **AN IMPRESSIVE POMO PICTORIAL BASKET**

Of oblong form, bisected with a pair of solid and checkered diamond chains with additional stacked triangles, serrated devices, a human figure and a cross.

*height 8 1/4in, width 32, depth 20in*

**\$8,000 - 12,000**

Paper inventory label on the interior inscribed: No. 40

Accompanied by a copy of an unsigned typed history of the basket; PDF available for review upon request.





201 (three views)



208 (three views)







209 (two views)



207

**A POMO POLYCHROME BASKET**

A twined bamtush bowl worked with geometric bands in various motifs encircling the body.

height 9 1/2in, diameter 18in

**\$8,000 - 12,000**

**Provenance**

Sold: Sotheby's, New York, NY, *Fine American Indian Art*, 21 May 1991, sale 6181, lot 90

208

**A POMO CHUSET-WEAVE BASKET**

Worked with diagonal zigzag bands enclosing a pair of negative triangle chains running from the base to the checkered rim.

height 12 1/4in, diameter 19 1/2in

**\$5,000 - 8,000**

**Provenance**

Though a concise history for this particular basket is lacking, most of the Pomo examples in the single-owner collection of baskets offered at Bonhams, San Francisco in December 2015 originated from the W.D. Campbell Collection, collected before 1902 and featured in a catalogue made by a Mr. Dawson  
Sold: Bonhams, San Francisco, CA, *Native American Art*, 7 December, 2015, sale 22503, lot 2329

**Exhibited**

Metropolitan Museum of Art, New York, NY, *Jules Tavernier and the Elem Pomo*, 16 August to 28 November, 2021  
The De Young Museum, San Francisco, CA, *Jules Tavernier and the Elem Pomo*, 18 December, 2021 to 17 April, 2022

209

**MAGGIE JAMES**

*Washoe (Washo)*, (1870-1952), a polychrome pictorial degikup basket, of single-rod construction with whip stitch rim finish, worked with four butterflies or moths encircling the body.

height 3 1/4in, diameter 6 1/2in

**\$3,000 - 5,000**

**Provenance**

Collection of Richard and Rosemarie Machmer, Reading, PA  
Purchased by the present owner from Pook & Pook Auctions, Downingtown, PA, via eBay, October 2008









210

# **LUCY TELLES**

*Mono Lake Paiute, (1885–1955/6), a finely woven polychrome degikup basket, the rounded sides adorned in a solid color zigzag band lined with sharp tapering serrates, with repeated diamond and chevron arrangements in the reserves.*  
*height 6 1/2in, diameter 11 1/2in*

**\$100,000 - 150,000**

Notes on this basket by Ella Cain read: "10D, Large Basket, Lucy Telles / Third prize Yosemite field day. Pictured with Governor Richardson." Craig Bates responds to Mrs. Cain's notes by further suggesting: "Despite Cain's comment, a careful examination of the photograph of Governor Richardson shows that this basket is not the one in that picture. It is, instead, the basket exhibited by Lucy Telles at the 1924 Indian Field Days, and is easily seen in several photographs taken at that event."

## **Provenance**

Ex-Ella M. Cain Collection; by descent through the family  
Sold: Bonhams, San Francisco, CA, *Native American, Pre-Columbian & Tribal Art*, 5 December, 2005, sale 13314, lot 1112

## **Illustrated**

Lindbergs, Ingmars and Haas, Jim, *The Ella Cain Collection of Mono Lake Paiute Basketry*, 2005, Bonhams & Butterfields, San Francisco, CA, p. 24

## **Literature**

For a similar example, see Bates, Craig D, *Tradition and Innovation: A Basket History of the Indians of the Yosemite-Mono Lake Area*, 1991, Yosemite Assn, p. 97, fig. 186





211 (three views)

211

**LUCY TELLES**

*Mono Lake Paiute, (1885–1955/6), a globular beaded Field Days basket, the body encircled with a zigzag band flanked by the artist's "snowflake" devices, the underside with a radiating design.*  
height 3in, diameter 5in

**\$700 - 1,000**

Accompanied by a letter from Lucy Telles to Nell McFadzean

**Provenance**

Ex-Lois Hazelton Collection

**Literature**

For a similar example, see Bates, Craig D, *Tradition and Innovation: A Basket History of the Indians of the Yosemite-Mono Lake Area*, 1991, Yosemite Assn, p. 120, fig. 226

212

**A NEWE (WESTERN SHOSHONE)  
BEADED LIDDED BASKET**

Of oval form with overlaid beadwork in a Christmas theme, featuring a pair of figured with feathered headdresses, two leaping stags, an arrowhead, a tipi, and a bow and arrow on the domed lid.  
height 4 1/2in, width 5 1/2in, depth 4 3/4in

**\$2,500 - 3,500**

With a red-outline paper collection label on the interior inscribed: 548.

The Western Shoshone attribution comes via Craig Bates.

213

**A NEWE (WESTERN SHOSHONE)  
BEADED LIDDED BASKET**

of circular form with overlaid beadwork depicting blue jays and blooming flowers, the knopped lid with conforming floral beadwork.  
height 4 1/2in, diameter 4 1/2in

**\$1,200 - 1,800**

The Western Shoshone attribution comes from Craig Bates.

**Provenance**

Purchased by the present owner from Old Territorial Shop, Scottsdale, AZ, January 2012





212 (multiple views)



213 (multiple views)





214 (two views)



215 (two views)







216 (two views)



214

**A PAIUTE POLYCHROME BASKET**

Worked with a stepped band about the base and two encircling bands enclosing zigzag lines around the body.

height 4 3/4in, diameter 15 1/4in

**\$2,000 - 3,000**

**Provenance**

Sold: Butterfields & Butterfields, San Francisco, CA, *Native American, Pre-Columbian, Spanish Colonial and Tribal Works of Art*, 20 November, 1997, sale 6727E, lot 7730

215

**A PANAMINT POLYCHROME BASKET**

Finely woven, a deep bowl form, the body encircled by double-diamond devices, below a partially ticked rim.

height 3 1/8in, diameter 5 1/2in

**\$2,000 - 3,000**

**Provenance**

Collected from the Furnace Creek Ranch in the northern end of Death Valley  
Ex-James H. Schwabacher Collection  
Purchased by the present owner from Richard Manifer/Gene Quintana, Carmichael, CA, May 2000

216

**A PANAMINT BOTTLENECK BASKET**

Finely woven, worked with two rows of winged diamond devices encircling the shoulders and body.

height 4 3/4in, diameter 5 1/2in

**\$3,000 - 5,000**

Paper collection label on the interior inscribed: #933 / 1927 - Paiute / (Death Valley) / Gladys Anne - 1949

**Provenance**

The Collection of Gladys Anne Sheerin  
Ex-Collection of Shirley McFadzean, Bakersfield/Visalia, CA





217 (four views)

217

# **A PANAMINT PICTORIAL LIDDED BASKET**

Finely woven, the steep walls worked with alternating butterflies and eagles with wings outstretched, the shoulder partially ticked, the flat, knopped lid designed with a negative five-petal flower design.

*height 4 1/8in, diameter 5 3/4in*

**\$3,000 - 5,000**

Paper collection label on the interior inscribed: #934 / 1926 - Paiute / (Death Valley) / Gladys Anne / 1949

## **Provenance**

Edwin Howard Vose II, AKA "Chuckawalla Slim"  
The Collection of Gladys Anne Sheerin, purchased from the above  
Ex-Collection of Shirley McFadzean, Bakersfield/Visalia, CA

218

# **A PANAMINT PICTORIAL BASKET**

A deep bowl form, worked with mountain sheep atop stepped columns flanked by cross devices.

*height 4 1/2in, diameter 7 1/4in*

**\$2,500 - 3,500**

## **Provenance**

Collected by Aurelia McLean of Lone Pine, CA  
Ex-Collection of Norm Johnson, nephew of the above

## **Illustrated**

Slater, Eva, *Panamint Shoshone Basketry*, 2000, Sagebrush Press, Morongo Valley, CA, p. 113

219

# **A PANAMINT POLYCHROME BASKET**

A bowl form, the base worked with polychrome diamonds, the body with fretwork designs below a partially ticked rim.

*height 4in, diameter 9 1/2in*

**\$2,500 - 3,500**

## **Provenance**

Collected by Aurelia McLean of Lone Pine, CA  
Ex-Collection of Norm Johnson, nephew of the above

## **Illustrated**

Slater, Eva, *Panamint Shoshone Basketry*, 2000, Sagebrush Press, Morongo Valley, CA, p. 113





218 (three views)



219 (two views)





220 (two views)



221





222 (three views)



220

#### TWO CHEMEHUEVI BASKETS

Comprising a bowl and a polychrome olla, each worked with encircling zigzag bands.

first: height 3 1/4in, diameter 9 3/4in; second: height 5 3/4in, diameter 6 1/4in

\$2,500 - 3,500

#### Provenance

First:

Collected by Dr. and Mrs. Frederick A. Merritt (director of the Mojave reservation between 1989-1900) of Auburn, Washington  
Collection of Dr. Alan Merritt, who worked for the BIA and was at the Hoh reservation in the 1930s, by descent from the above  
Purchased by the present owner from Curtright & Son Tribal Art, Olympia, WA, 2000

221

#### A CHEMEHUEVI POLYCHROME BASKET

A tray worked with central five-point star, the sides with five meanders extending from rim to foot.

height 3 1/2in, diameter 14in

\$3,000 - 5,000

With a paper label on the underside inscribed: Alice Waco RKEE

#### Provenance

Ex-Collection of Mrs. Birdie H. Brown, Parker, AZ; sold: *The Birdie H. Brown Collection of Indian Baskets and Artifacts*, 28 April 1970, Hotel Westward Ho, Phoenix, AZ, lot 35  
Collection of Jerold L. Collings, New Mexico  
Terry DeWald American Indian Art, Tucson, AZ  
George Shaw, Basalt, CO  
Collection of Mrs. Ann Ziff, New York, NY  
Purchased by the present owner February, 2015

#### Illustrated

*Arizona Republic* newspaper, 12 April 1953, "Parker Pioneer Has Collection of Prize Indian Basket Curios," p. 15  
*Arizona Highways* magazine, Volume 51, No 7, July 1975, p. 17, 29

222

#### MARY ANNA (ANNIE) LAIRD

*Chemehuevi*, (20th century), a large basketry olla designed with a quartet of crosses surmounting stacks of curved chevrons about the body.

height 10 1/4in, diameter 14 1/2in

\$8,000 - 12,000

#### Provenance

Ex-Mrs. Pete Nevin Collection, Greenville, CA; see accompanying photograph





(three views)

223

#### **AN EXCEPTIONAL CHEMEHUEVI OLLA**

Worked with alternating single and trios of stepped bands from base to rim, a single checkered row of stitches below the solid rim.

*height 15 1/2in, diameter 15 1/2in*

**\$10,000 - 15,000**

The current lot is one of, if not the largest Chemehuevi basket to be offered at auction in many years. Its resemblance to the more typical vintage Apache baskets of this shape and size is considerable, but differs in having the characteristic Chemehuevi start, sewing direction, the fine, tight weave, and lack of pattern on the base.

#### **Provenance**

Sold: Bonhams, San Francisco, CA, *Native American Art*, 1 June, 2015, sale 22401, lot 4187





224

**A CONTEMPORARY TOHONO O'ODHAM (PAPAGO)  
PICTORIAL BASKETRY TRAY**

Circa 1970s, a large example, worked with three concentric rows of beetles centered by a row of stepped triangles.  
*height 3in, diameter 22 1/4in*

**\$3,000 - 5,000**

**Provenance**

Sold: Sotheby's, New York, NY, *Indian Art Including Property From The Collection Of Frieda And Milton Rosenthal*, 20 May, 2009, lot 92

**Illustrated**

*American Indian Art Magazine*, Summer 1997, Volume 22, No. 3, Ashton Gallery ad, p. 12

Manley, Ray, *Collecting Southwestern Indian Arts and Crafts*, 1979, Collings, Jerrold L., "Baskets", p. 19

**Literature**

For a nearly identical example, see a similarly sized tray woven by Gladys Antone of Chuichu, AZ, in Whiteford, Andrew Hunter, "Southwestern Indian Baskets: Their History and their Makers," 1988, School of American Research, Hong Kong, p. 138, fig. 94, "...even in the 1980s a small group of Papago women living in the village of Chuichu on the northern edge of the reservation were still making fine baskets, traditional in construction and materials, but often original in their decoration. Complex squashblossom patterns are quite common, and designs with rattlesnakes, butterflies, and insects are sometimes produced."





225





226



225

### THREE AKIMEL O'ODHAM (PIMA) BASKETS

Each tray worked with a dark center issuing radiating designs, the smallest with braided rim.

*largest: height 7 1/2in, diameter 23 1/2in*

**\$2,500 - 3,500**

#### Provenance

Linn/Tucker Indian Baskets, Portland, OR, purchased in 2002; accompanied by a copy of the invoice  
Property from the Collection of Edward J. Nusrata

226

### A MAIDU BASKET WITH NEGATIVE DECORATION

Worked about the body with four stacks of parallelograms in white on a red ground.

*height 3 3/4in, diameter 5 1/2in*

**\$1,200 - 1,800**

#### Provenance

Property from the Collection of Edward J. Nusrata

#### Literature

For a similar example in a negative/reverse color motif, see Kania, John and Blaugrund, Alan, *Antique Native American Basketry of Western North America*, 2014, Marquand Books, Seattle, p. 186, plate 106





(three views)

227

**A LARGE TÜBATULABAL POLYCHROME BASKET/FEAST BOWL**

A deep bowl form worked with stepped diagonal bands issuing quail topknot devices running from base to rim, the rim partially striped, *scattered spots of restoration*.  
height 10in, diameter 22 1/2in

**\$10,000 - 15,000**

Accompanied by an appraisal from John Kania of Kania-Ferrin Gallery discussing the design motifs and materials of the basket dated January 2014, reading in part: "These large Tubatulabal feast bowls were called 'hom'mol' and were reserved to serve food for large special gatherings. This basket exhibits a dramatic expanding spiral design known as 'Quail' and the rim stripes are known as 'Worm Tracks.' The combination of both desert and wetland materials in this rare four color polychrome basket is a hallmark of Tubatulabal basketry separating their work from Kawaiisu basketry."

**Provenance**

Kania-Ferrin Gallery, Santa Fe, NM, purchased January 2014; accompanied by the invoice  
Property from the Collection of Edward J. Nusrata



228

**MARY LOU BROWN**

*Kawaiisu*, (20th century), a finely woven polychrome bottleneck basket worked with two rattlesnake bands about the body, with quail topknots about the shoulders, the neck with three trios of linear accents.  
height 4 1/2in, diameter 6 3/4in

**\$3,000 - 5,000**

**Provenance**

Collection of Natalie Linn, who provided the artist attribution  
Property of a Los Angeles Collector, acquired from the above



228 (two views)

229

**A YOKUTS POLYCHROME BOTTLENECK FRIENDSHIP BASKET**

Attributed to Louisa (Lasyeh) Francisco, (1857-1953), aka "Mrs. Dick Francisco", tightly woven, designed with trios of stacked human figures separated by concentric undulate bands running from base to rim, with quail top knots around the edge of the shoulder.  
height 5 1/2in, diameter (including feathers) 10in

**\$3,000 - 4,000**

For a biography of the weaver best recognized as "Mrs. Dick Francisco", see Garfinkel, Alan P., editor, *California Indian Basketry; Ikons of the Florescence*, 2021, Sunbelt Publications, San Diego, CA, p.35: "Louisa Francisco is known today as one of the finest and most important weavers in the history of California basketry. She created many of the best bottleneck baskets made by the Yokuts, with coil counts reaching 12 per inch and stitch counts up to 23 per inch..."

She wove on grass-bundle foundations, using traditional Yokuts design elements such as water-skaters, flies, quail plumes, rattlesnake bands and most notably humans, and even butterflies. Her weaving style appears to have been unaffected by some of the wider trends characterizing the Florescence - although she clearly took advantage of the newly developed markets of non-Indian buyers to expand and perfect her artistic talents."

**Provenance**

Len Woods Indian Territory Gallery, Aliso Viejo, CA  
A Private California Collection, acquired from the above in 2004



229 (three views)





230 (two views)

230

**A YOKUTS POLYCHROME BOTTLENECK BASKET**

Designed with four rattlesnake bands encircling the body and shoulder, with a stepped band about the short neck.  
*height 4 1/4in, diameter 12in*

**\$3,000 - 5,000**

**Provenance**

Sold: Allard Auctions, St. Ignatius, MT, 12 November 2011, lot 110  
The Blue Water Collection of Native American Baskets

231

**A CENTRAL CALIFORNIA BASKET**

Designed with dual zigzag bands encircling the body below a red rim.  
*height 5in, diameter 11 1/2in*

**\$700 - 1,000**

**Provenance**

The Blue Water Collection of Native American Baskets

232

**A YOKUTS PICTORIAL BOTTLENECK BASKET**

Designed with a rattlesnake band about the shoulder, with serrated and striped diamond devices and human figures about the lower body.  
*height 4 1/4in, diameter 5 3/4in*

**\$800 - 1,200**

**Provenance**

The Blue Water Collection of Native American Baskets

233

**A KAWAIIISU BASKET**

Finely woven, designed with vertical zigzag lines and concentric diamonds below a partially ticked rim.  
*height 4 1/2in, diameter 9 7/8in*

**\$1,500 - 2,000**

**Provenance**

The Blue Water Collection of Native American Baskets





231 (two views)



232 (two views)



233 (two views)





234 (two views)



234

**A PANAMINT BOTTLENECK BASKET**

Finely woven, worked with four bands of triangles encircling the body.  
*height 5in, diameter 5 3/4in*

**\$1,000 - 1,500**

**Provenance**

The Blue Water Collection of Native American Baskets

235

**A PANAMINT BASKET**

A finely woven small bowl form designed with four stepped-outline diamonds below a partially ticked rim, a radiating device on the base.  
*height 3 1/4in, diameter 5 3/4in*

**\$1,000 - 1,500**

**Provenance**

The Blue Water Collection of Native American Baskets

236

**A PANAMINT POLYCHROME BASKET**

Finely woven, the rim partially ticked, with seven serrated columns about the body, the base with animal track devices.  
*height 4in, diameter 11in*

**\$1,500 - 2,000**

**Provenance**

The Blue Water Collection of Native American Baskets

237

**A PANAMINT POLYCHROME PICTORIAL BASKET**

With a partially ticked rim, the body designed with standing female figures and diamond-form pendants.  
*height 3 1/8in, diameter 7in*

**\$1,000 - 1,500**

**Provenance**

The Blue Water Collection of Native American Baskets





235 (three views)



236 (two views)



237 (three views)





238 (three views)



238

**A SOUTHERN NEVADA PAIUTE BASKET**

Jar-form, worked with four diamond lattice columns with serrated borders.

*height 3 3/4in, diameter 5 1/2in*

**\$1,000 - 1,500**

**Provenance**

The Blue Water Collection of Native American Baskets

239

**A PAIUTE OR MIWOK BASKET**

Designed with three serrated zigzag bands encircling the body, the base worked with a stepped wheel device, *with a repaired rim split.*

*height 6 1/4in, diameter 10in*

**\$1,000 - 1,500**

**Provenance**

The Blue Water Collection of Native American Baskets

240

**A WASHOE (WASHO) DEGIKUP BASKET**

Of squat circular form, designed with floating triangles, elongated and stepped diamond elements about the body.

*height 3 3/8in, diameter 5 3/4in*

**\$700 - 1,000**

241

**A YOKUTS POLYCHROME BASKET**

Worked with flanking pairs of stepped triangles surmounted by a stepped geometric band.

*height 5 3/4in, diameter 14 3/4in*

**\$700 - 1,000**





239 (two views)



240 (two views)



241 (two views)





242 (two views)



243



244 (two views)





245 (two views)

242

**A POMO TWINED BASKET**

Of globular form, diagonal twined, with a lattice of serrated triangle devices below a striped rim.  
height 6 7/8in, diameter 10in

**\$1,000 - 1,500**

243

**A MONO TWINED WINNOWING BASKET**

A scoop-form basket worked in a banded motif, with a handle issuing from the upper rim.  
length 18 1/2in, width 18in

**\$300 - 400**

244

**A WASHOE (WASHO) POLYCHROME BASKET**

A bowl form, designed with a serrated zigzag band with diamond pendants encircling the body, restorations to rim.  
height 4 1/4in, diameter 8 7/8in

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Patricia Lord Fisher

245

**A PAIUTE POLYCHROME BASKET**

The finely woven bowl with flaring sides, alternating stepped and outlined diamond motifs with sharply serrated lozenges, fabric label on the interior reads: 13B.  
height 3 1/2in, diameter 7 3/8in

**\$1,500 - 2,000**

**Provenance**

The Ella Cain Collection, inventory 13B  
Sold: Bonhams & Butterfields, 5 December 2005, *Native American, Pre-Columbian & Tribal Art*, sale 13314, lot 1236  
Property from the Collection of Patricia Lord Fisher

**Illustrated**

Haas, J. & Lindbergs, I., eds., *The Ella M. Cain Collection of Mono Lake Paiute Basketry*, 2005, Bonhams & Butterfields, San Francisco, p. 84





246 (two views)



246

**A HAVASUPAI OLLA**

A petite oviform olla with a short neck, decorated with pairs of diamond bands separated by floating dots.  
height 4 5/8in, diameter 4 3/4in

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Patricia Lord Fisher

247

**A YAVAPAI BASKET**

Possibly the work of Minnie Stacey (20th century), the open bowl with gently curving sides, decorated with a series of pelicans floating below a rim band of short diagonal joints.  
height 2 1/2in, diameter 5 1/8in

**\$800 - 1,200**

**Provenance**

Sold: Bonhams & Butterfields, 5 December 2005, *Native American, Pre-Columbian & Tribal Art*, sale 13314, lot 1195  
Property from the Collection of Patricia Lord Fisher

248

**A AKIMEL O'ODHAM (PIMA) BASKETRY TRAY**

Finely woven, worked in a seven-petal squash blossom motif, with braided rim.  
height 1 7/8in, diameter 12 1/2in

**\$800 - 1,200**

**Provenance**

Property from the Collection of Patricia Lord Fisher

249

**AN APACHE TRAY**

The finely woven basket with a multi-pointed star on the base outlined in a larger similar device, outlined diamonds pendant from the rim, small floating crosses placed in the reserves.  
height 2 1/4in, diameter 10 1/4in

**\$700 - 1,000**

**Provenance**

Sold: Bonhams & Butterfields, 12 June 2006, *Pre-Columbian and Tribal Art*, sale 13668, lot 6217  
Property from the Collection of Patricia Lord Fisher





247 (two views)



248



249





250



251 (two views)



252 (two views)





253 (two views)

250

**AN APACHE POLYCHROME BURDEN BASKET**

Of conical form, lined with three geometric bands about the body, with hide and canvas-lined underside, with hide fringe about the rim and on the straps, *rim breaks*.  
*height 12 1/2in, diameter 15in*

**\$700 - 1,000**

**Provenance**

Purchased by Mrs. Ira A. Correll when her husband was stationed at Fort Apache, thence by descent through the family

251

**AN APACHE POLYCHROME PICTORIAL OLLA**

Designed with vertical diamond chains enclosing polychrome cross elements separated by floating geometric devices and dogs, with "PHOENIX" worked about the base.  
*height 12in, diameter 9 1/2in*

**\$700 - 1,000**

252

**AN APACHE PICTORIAL POLYCHROME OLLA**

A barrel-form olla with flaring rim, designed with alternating vertical bands of human figures and checkered diamonds.  
*height 10in, diameter 9 1/2in*

**\$800 - 1,200**

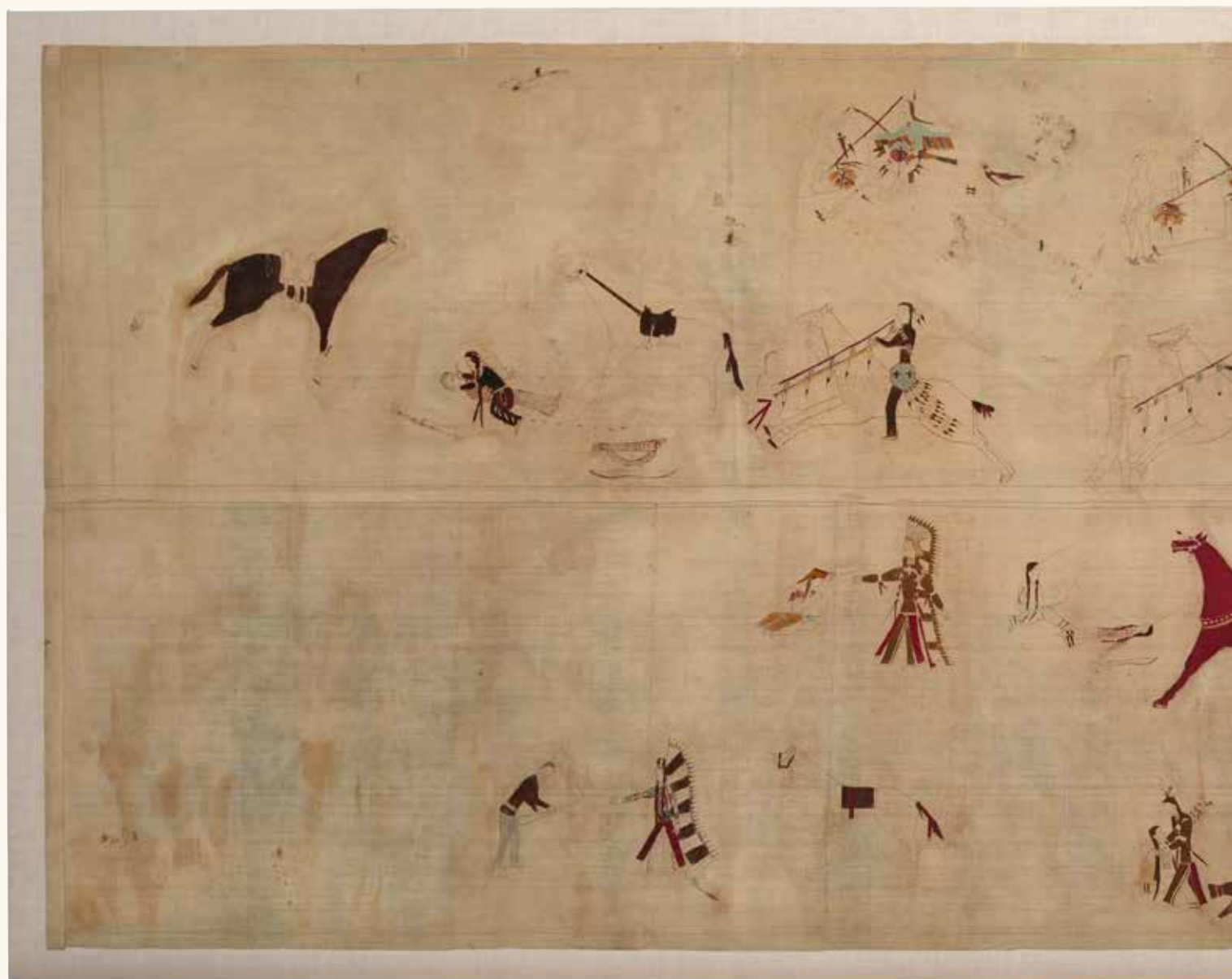
253

**THREE SOUTHWEST BASKETS**

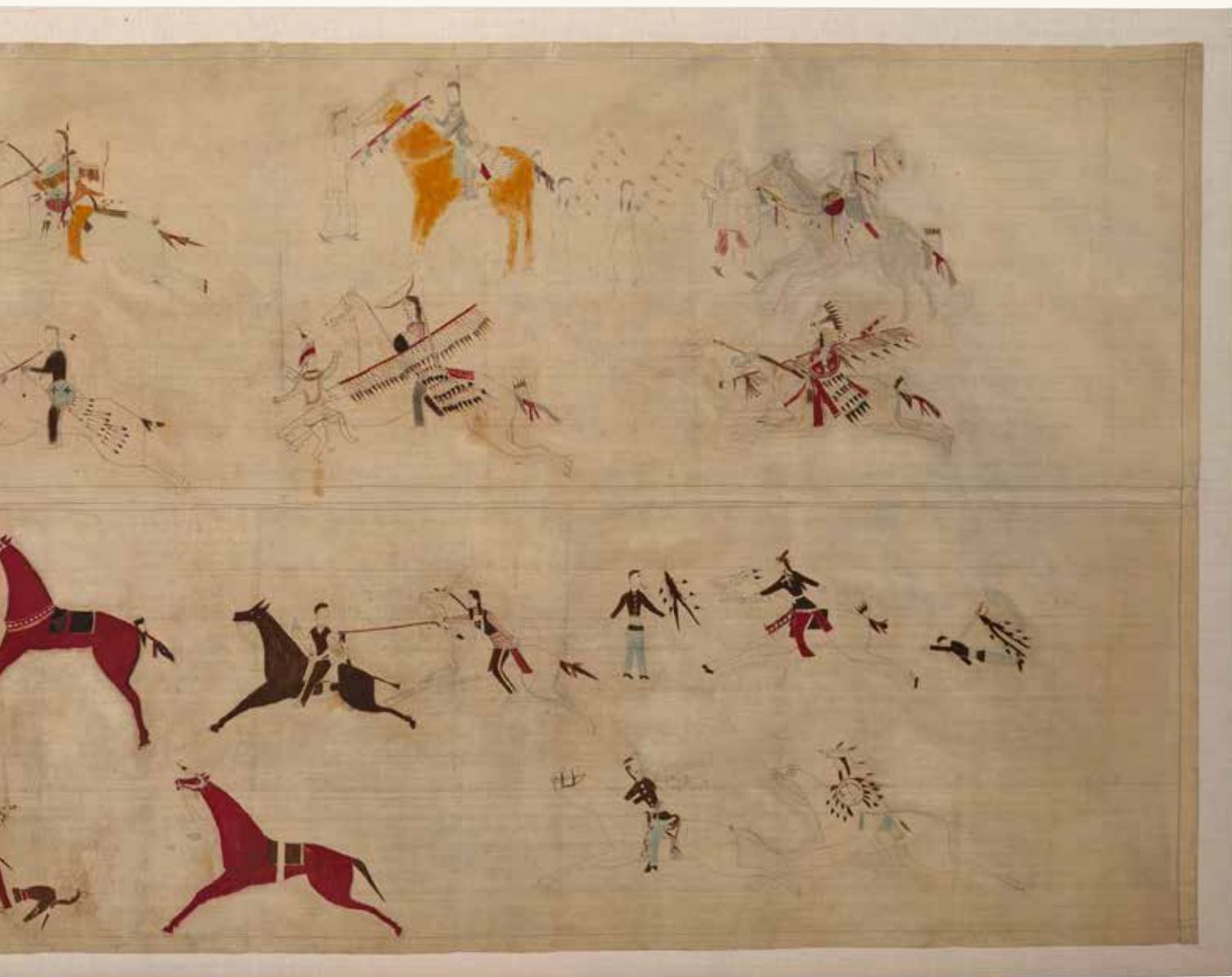
Including an Apache tray, a Pima (Akimel O'odham) bowl, and a Papago (Tohono O'odham) olla.  
*tray: height 3 3/4in, diameter 14 1/4in*

**\$800 - 1,200**

















254 <sup>W</sup>

# **A LARGE TSITSISTAS/SUHTAI (CHEYENNE) PAINTED MUSLIN/TIPI LINER**

Depicting a series of exploits and scenes of bravery in pencil and watercolor pigments including red, brown, pale blue, yellow, and orange, with figures on horseback and various battle vignettes, some sketches apparently unfinished.

*overall (as mounted) height 63in, width 155 1/4in*

**\$60,000 - 90,000**

## **Provenance**

The Collection of Norman Feder, Denver, by repute  
The Collection of Mary McFadden, New York  
Sold: Sotheby Parke Bernet, Inc., New York, NY, *American Indian and Eskimo Art*, April 26, 1980, sale 4633, lot 93, as a "Large Plains Painted Pictographic Muslin" (illustrated)  
Property of a Private New York Collection, acquired from the above

## **Exhibited**

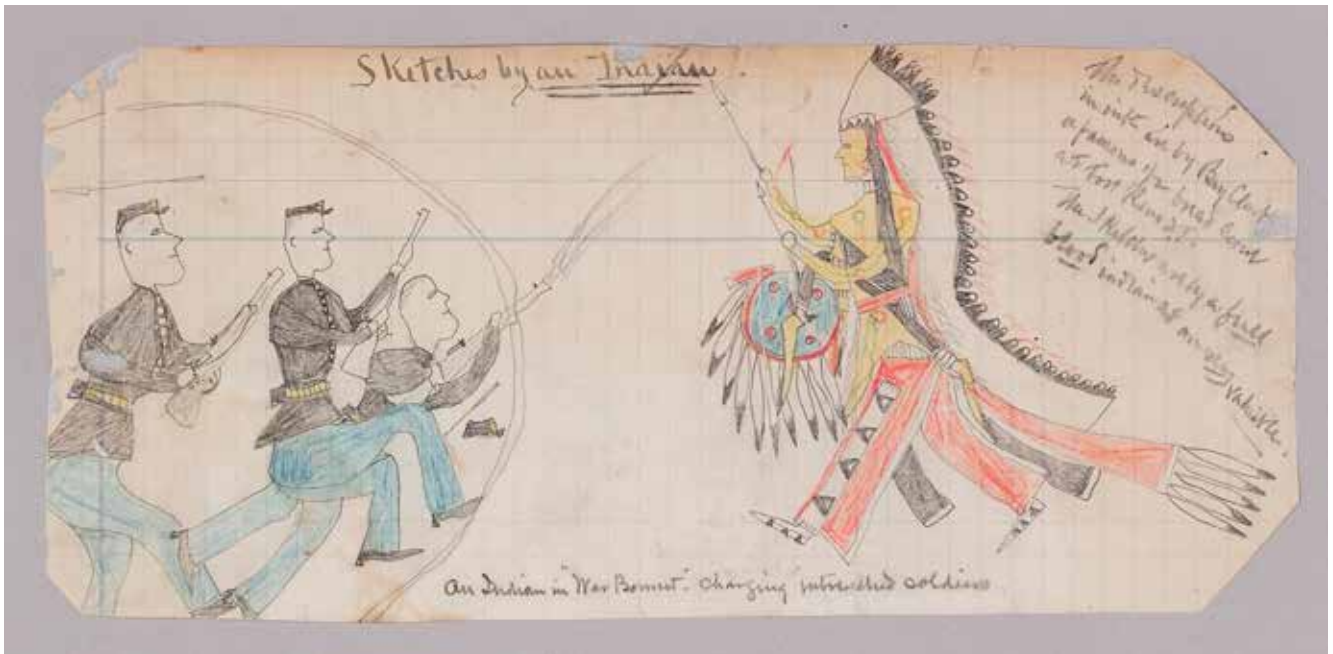
The Metropolitan Museum of Art, New York, NY, featured at the opening exhibition for the Museum's new galleries for Native American Art, November 2007 - Spring 2008. The mounting for the artwork as now displayed was undertaken by the Museum, though possibly this predates the exhibition by several years.

When the present lot last came to market in 1980, it was consigned to Sotheby Parke Bernet by noted art collector, editor, fashion designer, and writer Mary McFadden; since then it has remained in the same private collection. In 2001-2002 an analysis of the artwork was conducted by Dr. Imre Nagy, art historian and curator at the Ferenc Móra Museum in Szeged, Hungary, an Andrew Mellon Art History Fellow at the Metropolitan Museum of Art in New York at the time. In researching the object, Nagy was in communication with Bill Holm, who provided a seasonal greeting card dated 1961 showing Norman Feder of the Denver Art Museum dressed in full Omaha regalia and seated in front of the present lot. Per Holm's correspondence, Feder had collected the muslin earlier that year in Oklahoma, though no further details are known, including how it subsequently came into the collection of Mary McFadden.

Dated to circa 1870-1880, the broad canvas shows fifteen battle scenes depicted across four registers. Nagy's report offers a synopsis of each scene or vignette, emphasizing not only the action taking place but the details pertaining to clothing and adornment, as well as symbols associated with various warrior societies. The author concludes that the muslin is "an unfinished product of the Cheyenne art community. The missing colors and unfinished pencil lines underscore this observation... All the horses and the majority of the enemy figures were then drawn by one artist, but the hero figures were added by the actual persons who did the war deeds. This process of execution explains why so many artists' hands are represented on the canvas."

Further analysis is dedicated to two individual scenes honoring exploits of members of the Southern Cheyenne Bowstring Society, wherein there is depicted a specific shield, identified through the author's research as the "Buffalo Thigh shield" or "Little Buffalo Thigh shield." Drawing upon the author's research of the unpublished 1902-1906 manuscripts of James Mooney of the Bureau of American Ethnology pertaining to Southern Cheyenne shields and shield owners in the Indian Territory, Nagy further concludes: "By collating contemporary depictions of the Little Buffalo Thigh shield in Cheyenne ledger drawings, we have documented that such prominent Cheyenne men carried it in battle as Little Man, the Keeper of the Sacred Arrows, and Wolf Face, an important Southern So'taa'e leader. Finally, by comparing three existing Little Buffalo Thigh shields in museum and private collections, we have illustrated the exact appearance of the implements depicted in these drawings, and we have reconstructed their collection history to some extent."





255 (recto)

255

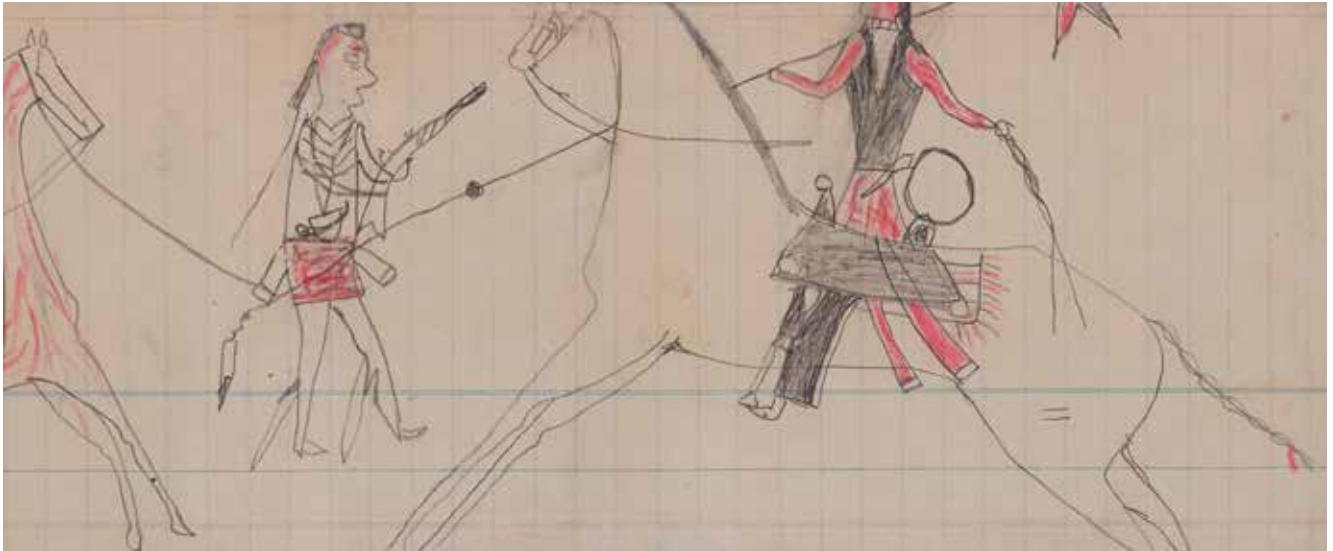
#### A PLAINS DOUBLE-SIDED LEDGER DRAWING

*Heévâhetaneo'o (Southern Cheyenne) or Hinanaeina/Inunina (Arapaho)*, circa 1875, a page from the Mad Bull Ledger Book in colored pencil and graphite on lined ledger paper framed under Plexiglas, recto: depicting a battle scene between a warrior wearing a feather bonnet and three US soldiers armed with rifles; verso: depicting a warrior on horseback facing off with a dismounted warrior with rifle, *minor restoration to paper*.  
*paper: height 5 3/8in, width 11 3/4in*

**\$10,000 - 15,000**

Recto inscribed in ink by Ben Clark (1842-1914), a scout for the US Army in the 1860s and 70s and later a Cheyenne interpreter at Darlington Agency, Indian Territory. Clark was chief of scouts for the Sully expedition and the Custer expedition in 1865 prior to joining General Sheridan's staff. The inscriptions he made in the Mad Bull Ledger were likely completed while at Fort Reno between 1878 and 1883. Clark's inscription reads: "Sketches by an Indian." Additional inscriptions in graphite read: "An Indian in 'War Bonnet' - charging intrenched[sic] soldiers" / "The inscriptions in ink are by Ben Clark, a famous 1/2 breed scout at Fort Reno, IT. The sketches are by a full blood Indian and are very valuable."





255 (verso)

### Provenance

Collected by Lt. Palmer Tilton, 20th US Infantry, Fort Reno, circa 1883

Ex-Collection of Elisha Francis Riggs, Jr., Fort Reno, 27 Mar, 1884

Ex-Collection of Carl Dentzel, Director of the Southwest Museum, Northridge, CA; thence by descent in the family to Mr. Dentzel's daughter

Gary Hendershott Collection, AR, circa 2010-2019

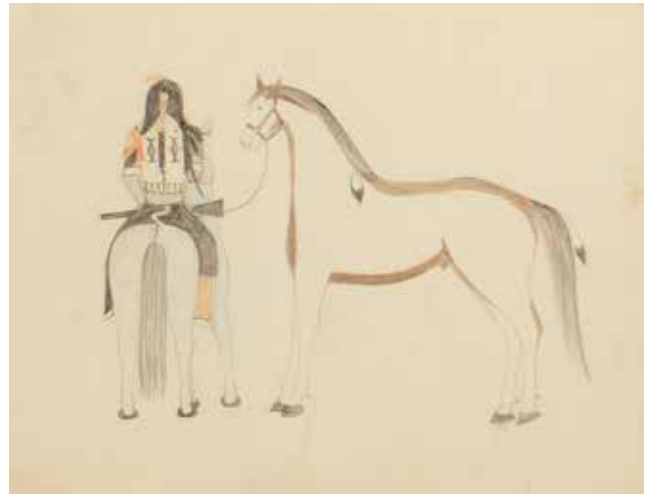
Private Collection, NY, September 2019-January 2020

Thomas Cleary American Indian Art, Santa Fe, NM, purchased by the present owner from the above August 12, 2020; accompanied by the invoice and the gallery's Summer 2020 catalogue in which the work is published





256



257



258 (front and back views)





259



260

256

#### A PLAINS LEDGER DRAWING

Graphite and colored pencil on paper under glass, depicting a rider on horseback.

*sight: height 8in, width 10 7/8in*

**\$1,000 - 1,500**

#### Provenance

From the Collection of Patricia M. Papper, Aspen, CO

257

#### A PLAINS LEDGER DRAWING

Graphite and colored pencil on paper under glass, depicting a horse-mounted figure facing away from the viewer and leading a second horse by the reins.

*sight: height 8in, width 11in*

**\$1,000 - 1,500**

#### Provenance

From the Collection of Patricia M. Papper, Aspen, CO

#### PROPERTY FROM THE MARK AND LINDA MILLER COLLECTION

258

#### THREE PLATEAU CORNHUSK BAGS

Each with distinct polychrome geometric designs on each face.

*largest: length 19 1/4in, width 14 1/4in*

**\$2,000 - 3,000**

#### Provenance

Property from the Mark and Linda Miller Collection

#### PROPERTY OF VARIOUS OWNERS

259

#### A XWA'LWAYPAM (KLIKATAT/KCLICKITAT) PARFLECHE ENVELOPE

Each flap painted with hourglass devices flanked by wide triangles, the inner flaps/sides with additional geometric motifs.

*length 27 3/4in, width 13 1/4in*

**\$1,000 - 1,500**

260

#### A NEZ PERCE PARFLECHE ENVELOPE

Each flap painted with a horizontally bisected diamond within a geometric surround.

*length 26in, width 12in*

**\$1,000 - 1,500**

#### Provenance

Ex-Collection of Bruce VanLandingham, Bozeman, MT





261

261

**A PAIR OF YAKAMA (YAKIMA) PARFLECHE CYLINDERS**

Each of tapering form, with lengthy fringe along the seam, painted on the face with chains of whole and partial concentric diamonds, the caps also decorated.

*each approximately: length 20in, diameter 5in*

**\$2,000 - 4,000**

**Provenance**

Collection of Chief Alex Saluskan, thence by descent through the family

Collection of Doug Salveson, Findlay, OH, purchased by the present owner from the above prior to May 2000; accompanied by a letter of provenance from Doug Salveson to the present owner



262



263



# Property from the Collection of Yoshi Miyake

Lots 262-314



264 (two views)



262

## A NORTHERN PLAINS PARFLECHE ENVELOPE

Each flap worked with pairs of elongated diamonds within geometric surrounds.  
length 25 1/2in, width 14 1/2in

\$1,000 - 1,500

### Provenance

The Andy Warhol Collection  
Sold: Sotheby's, New York, *The Andy Warhol Collection of American Indian Art*, April 28, 1988, lot 2541 (one of two in the lot); retains the lot tag  
Property from the Collection of Yoshi Miyake

263

## A NORTHERN PLAINS PARFLECHE ENVELOPE

Each flap painted with a central diamond within an elaborate geometric surround.  
length 25 1/2in, width 15 1/2in

\$1,000 - 1,500

Collection number inscribed in ink verso:  
E115

### Provenance

Property from the Collection of Yoshi Miyake

264

## A PLAINS OR PLATEAU PARFLECHE CONTAINER

Of curved form, decorated with latticed diamonds around the side/bottom panel and distinct geometric decoration front and back.  
height 9 3/4in, width 10in

\$500 - 800

### Provenance

Property from the Collection of Yoshi Miyake





265 (two views)

265

#### A PLATEAU BEADED GUN CASE

Of hide construction and of typical tapering form, with geometric beaded panels at each end with red trade cloth accents, fringed about the opening and along the seam at the lower end.  
length 40 1/4in, width (not including fringe) 6in

\$3,000 - 5,000

#### Provenance

Property from the Collection of Yoshi Miyake

266

#### A PAIR OF APSÁALOOKE (CROW) BEADED MOCCASINS

Each of hide, cotton fabric and wool trade cloth construction, the toes beaded with pairs of diamonds on a multicolor ground.  
each approximately: height 3 1/4in, length 8 1/2in

\$1,000 - 1,500

#### Provenance

Property from the Collection of Yoshi Miyake

267

#### A PAIR PLATEAU BEADED MOCCASINS

Likely Apsáalooke (Crow), of partial buffalo hide construction, beaded with blocks and bands of color with linear outlines, the tri-point tongues tipped in tin cones, with additional tin cone accents about the body.

each approximately: height 4in, length 10 1/2in

\$1,200 - 1,800

#### Provenance

Property from the Collection of Yoshi Miyake

268

#### A PAIR OF PLAINS OR PLATEAU BEADED MOCCASINS

Possibly Apsáalooke (Crow), each of hide construction with fabric accents about the opening, worked with a concentric medallion on the toe, the lower border in a banded motif, with partially beaded checkered motif about the heel.

each approximately: height 3 1/2in, length 10 3/4in

\$1,000 - 1,500

#### Provenance

Property from the Collection of Yoshi Miyake





266 (three views)



267 (three views)



268 (three views)





269 (three views)



270 (three views)



271 (three views)





272 (three views)



269

**A PAIR OF PLATEAU BEADED MOCCASINS**

*Possibly Apsáalooke (Crow), of deer hide construction with buffalo soles, worked with a curved beadwork panel across the toe enclosing stepped devices, with surrounding foliate and floral elements.*

*each approximately: height 3in, length 10 3/4in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

270

**A PAIR OF APSÁALOOKE (CROW) BEADED MOCCASINS**

*Of hide construction with red ochre pigment about the openings and back seams and vermillion pigment across the rest of the uppers, beaded on the toe with a concentric medallion with branching elements centering a brass bead.*

*each approximately: height 3 1/2in, length 10 3/4in*

**\$600 - 900**

**Provenance**

Property from the Collection of Yoshi Miyake

271

**A PAIR OF NORTHERN PLAINS OR PLATEAU BEADED MOCCASINS**

*Of buffalo hide construction, beaded with wide chevrons across the toe, with geometric banding about the lower border.*

*each approximately: height 3 3/4in, length 10in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

272

**A PAIR OF NĒHIYAWAK (PLAINS CREE) BEADED MOCCASINS**

*Of buffalo hide and canvas construction with cotton fabric piping about the openings, beaded with stepped triangular and diamond devices within wide geometric band borders.*

*each approximately: height 3 1/2in, length 11 1/4in*

**\$700 - 1,000**

**Provenance**

Property from the Collection of Yoshi Miyake





273 (three views)



274 (three views)



275 (three views)





273

**A PAIR OF NĒHIYAWAK (PLAINS CREE) BEADED MOCCASINS**

Of hide and canvas construction with cotton piping, beaded across the toe with floating rectangles on a white ground, the heel fully beaded with multicolor stacked chevrons, with fringe along the heel seam.

*each approximately: height 3in, length 11in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

274

**A PAIR OF NORTHERN PLAINS BEADED MOCCASINS**

Of hide construction, beaded with stepped diamonds on the toes, with two bands enclosing horse tracks and one solid band encircling the lower border, fringe along the back seams.

*each approximately: height 4in, length 10in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

275

**A PAIR OF EASTERN DAKOTA (SANTEE SIOUX) BEADED MOCCASINS**

Of hide construction with fabric interior lining and ribbon accents, partially beaded with vining foliate designs.

*each approximately: height 2 3/4in, length 7 3/4in*

**\$700 - 1,000**

**Provenance**

Property from the Collection of Yoshi Miyake

276

**A NAKODABI (ASSINIBOINE) BEADED KNIFE SHEATH**

Of hide construction, beaded on the face with stepped elements on a light blue ground, with beaded drops at the end and either side of the opening, a row of tin cone fringe with horsehair about the body, *restoration to one drop.*

*length (not including drops) 10 1/2in, width 3in*

**\$1,500 - 2,000**

**Provenance**

Property from the Collection of Yoshi Miyake





277 (four views)

277

**A PAIR OF LAKOTA (SIOUX) FULLY BEADED PICTORIAL MOCCASINS**

Of buffalo hide construction with cotton fabric lining about the openings, beaded with buffalo tracks and arrow points on the toes, worked with stepped triangles and opposing pairs of American flags about the lower border, the soles with stepped chevrons with cross pendants.

*each approximately: height 3 1/2in, length 9 3/4in*

**\$1,200 - 1,800**

**Provenance**

Property from the Collection of Yoshi Miyake

278

**A PAIR OF LAKOTA (SIOUX) BEADED MOCCASINS**

Each of hide construction with commercial leather soles, beaded on the toe with horse tracks and about the lower border with alternating triangles and crosses.

*each approximately: height 3in, length 9 3/4in*

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake

279

**A PAIR OF LAKOTA (SIOUX) BEADED MOCCASINS**

Each of buffalo hide, beaded in a multicolor checker motif across the toe, with a band of repeating triangles about the lower border, the forked tongue tipped with tin cones, *stiffness to hide*.

*each approximately: height 3 1/2in, length 10in*

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake

280

**A PAIR OF PLAINS BEADED MOCCASINS**

*Possibly Lakota (Sioux)*, of buffalo hide construction with fabric accents about the openings, worked with a serrated chevron across the toe, with repeating triangles about the lower border, crosses across the back of the heel, the forked tongues beaded and terminating in tin cones.

*each approximately: height 3 1/4in, length 10 1/2in*

**\$700 - 1,000**

**Provenance**

Property from the Collection of Yoshi Miyake





278 (three views)



279 (three views)



280 (three views)







281 (three views)



282 (three views)



283 (three views)



281

**A PAIR OF PLAINS BEADED MOCCASINS**

Possibly *Lakota (Sioux)*, of hide construction with fabric piping about the opening, with buffalo tracks on the toe and a band of repeating geometric elements about the lower border, the triangular tongue also beaded.

each approximately: height 4in, length 10 1/4in

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake

282

**A PAIR OF PLAINS BEADED MOCCASINS**

Possibly *Lakota (Sioux)*, of hide construction with ribbon accents about the tongue, beaded with geometric devices on a blue ground across the toe, and around the sides and heel.

each approximately: height 3 1/2in, length 9 1/2in

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake

283

**A PAIR OF PLAINS BEADED MOCCASINS**

Possibly *Lakota (Sioux)*, of buffalo hide construction with cotton fabric accents about the opening, worked with stepped devices, crosses, and other elements across the toe and around the lower border.

each approximately: height 3 3/4in, length 10 1/4in

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

284

**A LAKOTA (SIOUX) BEADED SADDLE THROW**

Of hide construction, with geometric beaded panels on each end separated by a thin red trade cloth panel along one side, with a split in the center for the pommel, hide fringe along the edge of each side and the back edge of throw.

length (not including fringe) 50in, width 11 1/2in

**\$1,800 - 2,800**

Inscribed collection number in ink verso: 761-26H

Indistinctly inscribed in ink on the face: [illegible] at / Big Muddy / Apr 27 1881 / for my friend Mrs. Campbell

**Provenance**

Property from the Collection of Yoshi Miyake



284





285 (three views)

285

**A PAIR OF LAKOTA (SIOUX) FULLY BEADED MOCCASINS**

Of primarily buffalo hide construction with forked and beaded deer hide tongues, worked with rectangular devices issuing diamonds from the corners about the uppers, the heel seams fringed, the soles with concentric bands of solid and serrated beadwork.

*each approximately: height 4 1/2in, length 11in*

**\$1,500 - 2,000**

**Provenance**

Property from the Collection of Yoshi Miyake

286

**A PAIR OF PLAINS BEADED MOCCASINS**

*Possibly Lakota (Sioux)*, of hide construction with cotton fabric accents about the topline, worked with various geometric designs including crosses, fringed at the back seam, the forked tongues beaded and terminating in tin cone dangles.

*each approximately: height 3 1/2in, length 10 1/4in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

287

**A PAIR OF PLAINS BEADED MOCCASINS**

*Possibly Lakota (Sioux)*, of buffalo hide construction, beaded with stepped chevrons across the toe, with horse tracks flanking the openings and triangles about the lower borders, the forked and beaded tongues terminating in tin cones.

*each approximately: height 3 1/4in, length 10 1/4in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

288

**A PAIR OF PLAINS BEADED MOCCASINS**

*Likely Lakota (Sioux)*, of buffalo hide construction, beaded across the uppers and around the heel with geometric devices on a white ground, the ties terminating in cotton tassels.

*each approximately: height 3 1/2in, length 10in*

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake





286 (three views)



287 (three views)



288 (three views)





289 (three views)



290 (three views)



291 (three views)





292

289

**A PAIR OF PLAINS BEADED MOCCASINS**

*Likely Lakota (Sioux), of primarily buffalo hide construction, beaded with spotted buffalo tracks across the toe and geometric banding about the lower border.*

*each approximately: height 3 1/4in, length 10in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

290

**A PAIR OF PLAINS BEADED MOCCASINS**

*Likely Lakota (Sioux), of hide, each worked with solid rows of beadwork in alternating colors, with a long triangular tongue terminating in hair-accented tin cones.*

*each approximately: height 4in, length 10in*

**\$700 - 1,000**

**Provenance**

Property from the Collection of Yoshi Miyake

291

**A PAIR OF PRAIRIE BEADED MOCCASINS**

*Possibly Sauk and Meskwaki (Sac & Fox), of hide construction with fabric accents around the openings, partially beaded with vining abstract foliate motifs.*

*each approximately: height 3 1/4in, length 9 3/4in*

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake

292

**A LAKOTA (SIOUX) BEADED POSSIBLE BAG**

*Beaded on the face with three opposing pairs of triangles separated by additional geometric devices, with beaded panels on the sides and upper flap accented by tin cone and horsehair tassels, a trio of beaded drops on the face.*

*height 13in, width 19 1/2in*

**\$1,200 - 1,800**

**Provenance**

Property from the Collection of Yoshi Miyake





293 (three views)



293

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) BEADED GIRL'S LEGGING MOCCASINS**

Each of hide construction with ochre tint, with fringed rolled uppers, beaded around the lower half with geometric designs and thunderbirds, buffalo tracks and other designs on the toes. *each approximately: height 15 1/2in, length 7 1/2in*

**\$4,000 - 6,000**

**Provenance**

Property from the Collection of Yoshi Miyake

294

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) OR INUNAINA (ARAPAHO) CHILD'S BEADED MOCCASINS**

Of hide construction, beaded with geometric elements on a white ground. *each approximately: height 2 3/4in, length 6 1/4in*

**\$600 - 900**

**Provenance**

Property from the Collection of Yoshi Miyake

295

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) OR INUNAINA (ARAPAHO) CHILD'S BEADED MOCCASINS**

Of hide construction, beaded with buffalo tracks on the vamp, with a band of widely spaced geometric devices above the sole. *each approximately: height 2 1/2in, length 6 1/2in*

**\$600 - 900**

**Provenance**

Property from the Collection of Yoshi Miyake

296

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) OR INUNAINA (ARAPAHO) BEADED MOCCASINS**

Of hide construction with vermillion pigment and commercial leather soles, partially beaded on the toe with a branching cross device, beadwork banding about the sole and heel. *each approximately: height 3 1/4in, length 8 1/2in*

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake





294 (three views)



295 (three views)



296 (three views)





297 (two views)

297

**A TSITSISTAS/SUHTAI (CHEYENNE)  
BEADED TOBACCO BAG**

Of hide construction, with forked drops below the rolled opening, beaded down the side of the body and on the bottom third in a banded motif, suspending a partially woven and beaded panel of fringe from the lower end.

*length (not including non-woven fringe) 15in, width 5in*

**\$4,000 - 6,000**

**Provenance**

Property from the Collection of Yoshi Miyake

298

**A TSITSISTAS/SUHTAI (CHEYENNE)  
OR INUNAINA (ARAPAHO) BEADED  
POSSIBLE BAG**

Of typical form, worked on the face with alternating geometric and plain bands of beading, with additional beaded panels on the sides and flap accented with tin cone and horsehair drops.

*height 12in, length 20in*

**\$1,200 - 1,800**

Inscribed in ink on the interior: Travis

**Provenance**

Property from the Collection of Yoshi Miyake

299

**A TSITSISTAS/SUHTAI (CHEYENNE)  
BEADED TOBACCO BAG**

Of hide construction with light red-toned ochre pigment, beaded on each face about the mouth and in a banded motif down the length of the bag, the lower quarter of the bag with opposing stepped triangles on a white ground, with twisted fringe along the lower edge.

*length (not including fringe) 17 1/2in, width 4 7/8*

**\$1,200 - 1,800**

**Provenance**

Property from the Collection of Yoshi Miyake





298



299 (two views)





300 (three views)

300

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) BEADED GIRL'S LEGGING MOCCASINS**

Each hide construction with light ochre pigment, the folded-over uppers with fringed edges, beaded about the lower third with banded geometric motifs, buffalo tracks on the toe and deer tracks about the sole.

*each approximately: height 15in, length 7 1/4in*

**\$4,000 - 6,000**

**Provenance**

Property from the Collection of Yoshi Miyake

301

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) OR INUNAINA (ARAPAHO) BEADED MOCCASINS**

Of buffalo hide constructed with red ochre pigment, beaded with buffalo tracks on the toe, with geometric banding down the center of the toe and above the sole.

*height 3in, length 10 1/4in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake



302

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) OR INUNAINA (ARAPAHO) BEADED MOCCASINS**

Each of hide, the toe with geometric motifs on a pink ground, with a geometric border about the sole.

*each approximately: height 3in, length 10 3/4in*

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake

303

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) OR INUNAINA (ARAPAHO) BEADED MOCCASINS**

Likely of buffalo hide construction, worked with stepped chevrons, stacked diamonds, and additional geometric elements across the toe and around the heel.

*each approximately: height 4 3/4in, length 10 1/2in*

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake





301 (three views)



302 (three views)



303 (three views)





(two views)

304

**A TSITSISTAS/SUHTAI (CHEYENNE) BEADED TOBACCO BAG**

Of hide construction with ochre pigment, beaded around the rolled opening, down the side of the neck, and on the entire bottom third in a banded motif, with twisted and braided fringe along the lower edge.

*length (not including fringe) 15 3/4in, width 5 1/4in*

**\$2,500 - 3,500**

**Provenance**

Property from the Collection of Yoshi Miyake





(two views)

305

**A TSITSISTAS/SUHTAI (CHEYENNE) BEADED TOBACCO BAG**

Of hide construction with ochre pigment throughout, beaded on the rolled opening, on the elongated triangular drops, down the side of the neck and on the lower third of the bag with geometric devices on a light blue ground, suspending twisted fringe along the lower edge.  
*length (not including fringe) 20 3/4in, width 5 3/4in*

**\$2,500 - 3,500**

**Provenance**

Property from the Collection of Yoshi Miyake





306 (three views)



306

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) OR INUNAINA (ARAPAHO) PICTORIAL BEADED MOCCASINS**

Of buffalo hide construction with cloth accents, each beaded with buffalo tracks on the toe, each half enclosing a lizard, within a geometric band surround, tin cone dangles embellishing the centerline of the toe and the opening.

*each approximately: height 3 1/4in, length 10 1/4in*

**\$1,500 - 2,000**

**Provenance**

Property from the Collection of Yoshi Miyake

307

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) OR INUNAINA (ARAPAHO) BEADED MOCCASINS**

Of buffalo hide construction, worked on the toe with stepped diamond devices, the lower border with hourglass elements, the lengthy triangular tongues with graduated trios of rectangles.

*each approximately: height 3 1/2in, length 10in*

**\$1,000 - 1,500**

**Provenance**

Property from the Collection of Yoshi Miyake

308

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) BEADED MOCCASINS**

Of buffalo hide construction, worked with buffalo tracks across the toes and serrated bands about the lower border, the upper borders beneath the tongues monogrammed in beadwork: MPF.

*each approximately: height 4in, length 9 1/2in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

309

**A PAIR OF TSITSISTAS/SUHTAI (CHEYENNE) OR INUNAINA (ARAPAHO) BEADED MOCCASINS**

Of primarily buffalo hide construction with ochre pigment on the uppers and red trade cloth accents, beaded with buffalo tracks on the toe, with geometric banding about the lower border.

*each approximately: height 4in, length 9 1/2in*

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake





307 (three views)



308 (three views)



309 (three views)









(multiple views)

310

# **A CÁUIGÚ/KA'IGWU (KIOWA) BEADED LATTICE CRADLE**

Constructed of ochre-tinted hide and canvas, the fully beaded hood showing abstract tripartite foliate devices on a half green, half blue ground, with hide fringe suspending various adornments including brass bells, the bib above the cowl partially beaded with complimentary designs, mounted on a tacked wood frame, inscribed in ink verso: 33.

length 41 1/4in, width 11 3/4in

**\$30,000 - 50,000**

## **Literature**

For a thorough review of the history of Kiowa cradles and the evolution of their decorative styles, see Hail, Barbara A., editor, *Gifts of Pride and Love: Kiowa and Comanche Cradles*, 2000, Haffenreffer Museum of Anthropology, Brown University, Bristol, RI. See p. 40, fig. 2.1 for an example of comparable design.

## **Provenance**

Property from the Collection of Yoshi Miyake





311 (three views)

311

**A PAIR OF CÁUIGÚ/KA'IGWU (KIOWA) BEADED MOCCASINS**

Of hide construction pigmented with orange and yellow ochre, fringed along the back seam, partially beaded with bands of beadwork across the tin cone-adorned toe and heel, with concentric multicolor bands of beadwork on the lower tongue.  
each approximately: height 3in, length 10 1/2in

**\$3,000 - 5,000**

**Provenance**

Property from the Collection of Yoshi Miyake

312

**A PAIR OF SOUTHERN PLAINS BEADED MOCCASINS**

Likely *Tsitsistas/Suhtai* (Cheyenne), constructed of buffalo hide pigmented with ochre, beaded with fine linear designs on a white ground, with fringe along the back seam.  
each approximately: height 3 3/4in, length 11 1/4in

**\$800 - 1,200**

**Provenance**

Property from the Collection of Yoshi Miyake

313

**A PAIR OF SOUTHERN PLAINS BEADED MOCCASINS**

Possibly *Cáuigú/Ka'igwu* (Kiowa), of hide construction, with ochre, vermilion and indigo pigments, partially beaded on the vamp and adorned with scalloped fringe tipped with tin cones, fringed at the back seam.  
each approximately: height 2 1/2in, length 8 3/4in

**\$3,000 - 5,000**

**Provenance**

Property from the Collection of Yoshi Miyake

314

**A PAIR OF JICARILLA APACHE BEADED MOCCASINS**

Of hide construction with orange ochre pigment, partially beaded with bands running down the toe and above the sole and T-devices on the forked tongues, fringed along the heel seam.  
each approximately: height 4 1/2in, length 9 1/2in

**\$1,800 - 2,800**

**Provenance**

Property from the Collection of Yoshi Miyake





312 (three views)



313 (three views)



314 (three views)





(four views)

#### PROPERTY OF VARIOUS OWNERS

315

#### A CÁUIGÚ/KA'IGWU (KIOWA) YOUNG GIRL'S BEADED DRESS AND HIGHTOP MOCCASINS

Of fringed hide construction with ochre and aquamarine pigmentation throughout, adorned front and back with sinew-sewn beaded geometric bands, crosses with fringe, and meanders, in addition to triple rows of cowrie shells across the shoulders and bust, the moccasins similarly decorated, with brass tacking and twisted fringe. *dress: length 31in; moccasins: height 12in*

\$8,000 - 12,000

#### Provenance

From the Collection of Patricia M. Papper, Aspen, CO



**PROPERTY FROM THE MARK AND LINDA MILLER COLLECTION**

316

**AN APACHE BEADED DOLL CRADLE**

Of hide construction over a wood frame, beaded on the body and hood, the hood with additional beaded fringe, enclosing a partially beaded cloth doll.  
*length 8 3/4in, width 3 3/4in*

**\$800 - 1,200**

**Provenance**

Property from the Mark and Linda Miller Collection

317

**TWO APACHE BEADED MODEL CRADLES**

Each of hide and wood construction with fabric accents, partially beaded with geometric elements and enclosing a doll with bead eyes.  
*larger: length 13in, width 3 7/8in*

**\$1,000 - 1,500**

**Provenance**

Property from the Mark and Linda Miller Collection



316 (two views)



317





318

318

**A MESCALERO APACHE BEADED STRIKE-A-LIGHT BAG**

Of hide construction, of slightly widening form, beaded on the face with three columns of crosses on a white ground, suspending tin cone fringe along the bottom edge and pairs of beaded hide drops from the corners.

*length (not including drops) 7 1/4in, width 4 1/2in*

**\$800 - 1,200**

**Provenance**

Property from the Mark and Linda Miller Collection



319

319

**AN APACHE BEADED AWL CASE**

Of hide construction, with alternating rows of linear beadwork and hide fringe suspending tin cones.

*length 12 1/2in, width 2 1/4in*

**\$1,000 - 1,500**

**Provenance**

Property from the Mark and Linda Miller Collection





320



321

320

#### TWO APACHE BEADED BAGS

Comprising a partially beaded pouch with lengthy beaded fringe and a partially beaded tobacco bag with a petite pipe fitted with a pewter-inlaid catlinite bowl.

larger (not including fringe): length 7in, width 5in

\$800 - 1,200

#### Provenance

Property from the Mark and Linda Miller Collection

321

#### TWO SOUTHERN PLAINS OR APACHE BEADED POUCHES

Each beaded on the face with geometric designs, the smaller also partially beaded verso, each with tin cone fringe along the lower seam.

larger (not including fringe): length 5 5/8in, width 4 1/4in

\$1,200 - 1,800

#### Provenance

Property from the Mark and Linda Miller Collection

322

#### TWO SOUTHERN PLAINS BEADED ITEMS

Including flint case with beaded drops and an Apache beaded pouch with ochre tinting to the hide.

larger: length (not including fringe) 3 1/4in, width 3in

\$800 - 1,200

#### Provenance

Property from the Mark and Linda Miller Collection



322





323



324



325

323

**A SOUTHERN PLAINS BEADED STRIKE-A-LIGHT BAG**

Of slightly widening form, beaded on the face with geometric motifs, the back with a beaded band around the edge, with tin cone fringe along the lower edge.

*length 7in, width 4 3/4in*

**\$1,000 - 1,500**

**Provenance**

Sold: Skinner, Inc., Boston, MA, *American Indian and Ethnographic Arts*, May 13, 2006, sale 2319, lot 131  
Property from the Mark and Linda Miller Collection

324

**A SOUTHERN PLAINS BEADED POUCH**

A petite pouch constructed of ochre-pigmented hide, with beaded borders and a geometric beaded panel about the lower body, suspending hide fringe.

*length (including fringe) 8 1/2in, width 2 3/4in*

**\$800 - 1,200**

**Provenance**

Property from the Mark and Linda Miller Collection





326 (two views)



327

325

**A SOUTHERN PLAINS OR UTE BEADED STRIKE-A-LIGHT POUCH**

Of widening form, beaded on the face with geometric motifs on a light blue ground, suspending tin cone fringe and twisted hide drops at the lower corners.

*length (including tin cones) 6 7/8in, width 3 3/4in*

**\$700 - 1,000**

**Provenance**

Property from the Mark and Linda Miller Collection

326

**A UTE TAIL BAG**

Of tapering form, fully decorated on the face with geometric beadwork, partially beaded verso, with scattered pairs of hide drops.

*length 10 in, width 2 1/4in*

**\$800 - 1,200**

**Provenance**

Property from the Mark and Linda Miller Collection

327

**A CENTRAL PLAINS BEADED TAIL BAG**

Fully beaded on the face with crosses, diamonds, and additional geometric elements on a white ground.

*length 12in, width 2 3/4in*

**\$1,000 - 1,500**

**Provenance**

Property from the Mark and Linda Miller Collection





328



329

328

**A TSITSISTAS/SUHTAI (CHEYENNE) BEADED POUCH**

Of circular form and hide construction, beaded on the face with concentric circles issuing columns of triangles, with tin cone fringe around the edge.  
*length 5in, width 4 1/2in*

**\$700 - 1,000**

Ink collection number verso: E/504

**Provenance**

Property from the Mark and Linda Miller Collection

329

**A TSITSISTAS/SUHTAI (CHEYENNE) BEADED POUCH**

Of circular form, centering a pair of concentric starbursts, with a conformingly beaded circular closure, the outer edge with tin cone fringe.  
*width 4 1/2in, length 5 3/4in*

**\$700 - 1,000**

**Provenance**

Property from the Mark and Linda Miller Collection

330

**TWO PLAINS BEADED POUCHES**

Comprising an Apache and a petite Comanche example, each with fringe.  
*larger (Apache): length 5 3/4in, width 4in*

**\$1,200 - 1,800**

**Provenance**

The Apache bag: Sold: Sotheby's, New York, NY, n.d., lot 181; retains the lot sticker on the interior  
Property from the Mark and Linda Miller Collection

331

**TWO PLAINS BEADED POUCHES**

The first: Constructed of buffalo hide, worked on the face with concentric rectangles centering a cross; the second: beaded on each face with geometric motifs, with triangular beaded drops at the corners.  
*larger (the first): length 5 1/2in, width 3 3/4in*

**\$1,500 - 2,000**

**Provenance**

Property from the Mark and Linda Miller Collection

332

**TWO LAKOTA (SIOUX) BEADED POUCHES**

Comprising a bead pouch/watch bag with lizard verso and a petite pouch with star motif.  
*larger: height 3 7/8in, width 3in*

**\$600 - 900**

**Provenance**

Property from the Mark and Linda Miller Collection





330



331



332







333

334 (two views)

#### PROPERTY OF VARIOUS OWNERS

333

#### THREE PLATEAU OR PLAINS BEADED POUCHES

Comprising two circular pouches with geometric designs, one Apsáalooke (Crow) and one Ute; and a Plateau beaded pouch with floral/foliate motifs.

*Crow pouch: height 4in, width 4in*

**\$800 - 1,200**

#### Provenance

Property from the Mark and Linda Miller Collection

334

#### A PLATEAU BEADED POUCH

Of hourglass form, fully beaded on each face, with beaded drops at the corners and tin cone fringe along the lower edge.

*length (not including drops) 4 3/4in, width 2 5/8in*

**\$1,200 - 1,800**

#### Provenance

Property from the Mark and Linda Miller Collection

335

#### A TSITSISTAS/SUHTAI (CHEYENNE) PARFLECHE BONNET CASE

Designed of two central panels with hide ties joining the sides and oblong caps, painted with geometric devices on one face and linear bands on the other.

*length 19 3/4in, width 10in*

**\$800 - 1,200**

336

#### A LAKOTA (SIOUX) BLANKET STRIP

Beaded on hide with alternating striped bars and geometric medallions on a white ground, mounted on Plexiglas

*length 66 1/2in, width 4 1/2in*

**\$1,000 - 1,500**

#### Provenance

Michael D. Higgins & Son; accompanied by a copy of the invoice  
Property from the Collection of Edward J. Nusrala

337

#### A DEN'A (ATHAPASKAN) QUILLED BELT

Finely quilled with rows of geometric motifs flanked by beaded borders, on a velveteen backing.

*length 38 1/4in, width 2 3/4in*

**\$700 - 1,000**

#### Provenance

Sold: Scottsdale Art Auction, Scottsdale, AZ, 7 April 2008, lot 557; accompanied by a copy of the invoice  
Property from the Collection of Edward J. Nusrala





335



336



337





338

338

**A HO-CHUNK (WINNEBAGO) BEADED BANDOLIER BAG**

The fabric bag worked with vining foliate elements and suspending loom-beaded tabs tipped with yarn fringe, the wide strap beaded with conforming abstract floral/foliate motifs.

*length 37in, width 17in*

**\$1,200 - 1,800**

**Provenance**

Morning Star Gallery, Santa Fe, NM;  
accompanied by a copy of the invoice  
Property from the Collection of Edward J. Nusrala

339

**A PAIR OF LAKOTA (SIOUX) TODDLER'S PICTORIAL BEADED MOCCASINS**

Each partially beaded with pairs of crossed American flags on the toe.

*each approximately: length 4 1/8in, width 1 7/8in*

**\$100 - 200**

**Provenance**

Property from the Collection of Joel and Kate Kopp, New York

**Illustrated**

Herbst, T. and Kopp, J., *The Flag in American Indian Art*, 1993, New York State Historical Association, New York, NY, p. 76, fig. 65

340

**A PLAINS BEADED KNIFE SHEATH**

The sheath of hide construction with parfleche interior lining, worked with geometric beaded designs on the face, with a partially beaded and tin cone drop, together with a heavily sharpened trade knife.

*knife length 10 3/4in, sheath length 9 1/2in*

**\$600 - 900**

341

**A GROUP OF PLAINS AND WOODLANDS QUILL AND BEADWORK**

Comprising two Woodlands beaded strips/belts, two Plains beaded bags (one pictorial), and a Plains quilled bag.

*the longer strip/belt length 79in*

**\$400 - 600**

**Provenance**

The pictorial bag:  
Portland Art Museum gift shop  
Quintana Galleries, Portland, OR  
ex-Don Bennett Collection, Santa Fe, NM  
Property from a Private San Francisco Area Collection

**END OF SALE**





339 (three views)



340



341





# Bonhams

AUCTIONEERS SINCE 1793

## Modern Native American Art & Jewelry

Los Angeles | April 10, 2024

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### OSCAR HOWE

Yanktonai Dakota, (1915-1983)

"Sioux Bear Dancer"

paper: height 17 1/4in, width 12 1/2in;

sight: height 16 3/4in x width 11 3/4in

\$80,000 - 120,000



# Bonhams

AUCTIONEERS SINCE 1793



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We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

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Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.



# Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  - A. All arbitration proceedings shall be confidential;
  - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  - C. Discovery, if any, shall be limited as follows:
    - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
    - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
    - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days



# Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.



# Buyer’s Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

### Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserve

Unless indicated by the  $\rho$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\bigcirc$  symbol next to the lot number(s).

### Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding

normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/](http://www.bonhams.com/) us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via [MyBonhams.com](http://MyBonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

*Online Bidding Registration for Companies or Other Legal Entities:* You must select the option to set up a business account and then provide your full name, email, residential

address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.



# Buyer’s Guide - continued

## Sales Tax

Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

## Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

## Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

## Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

## Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

## Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
50 Tannery Rd  
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door to Door Services  
6280 Peachtree St  
Commerce, CA, 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

## FURNITURE/LARGE OBJECTS

Transfer ..... \$75  
Daily storage..... \$10  
Full Value Protection (on Hammer + Premium + tax) 0.3%

## SMALL OBJECTS

Transfer ..... \$37.50  
Daily storage..... \$5  
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

**For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at [auctions@dttdusa.com](mailto:auctions@dttdusa.com).**

## Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.



# Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by **5pm on Monday 18th December** to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on **Tuesday 19th December** at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer. The per-lot charges levied by Door to Door Services are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$85  
Daily storage..... \$10  
Insurance (on Hammer + Premium + tax) 0.9%

**SMALL OBJECTS**

Transfer ..... \$42.50  
Daily storage..... \$5  
Insurance (on Hammer + Premium + tax) 0.9%

All purchases will be available for collection on **Wednesday 20th December** from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at:  
**+1 908 707 0077 or auctions@dtusa.com**

Address:  
**Door To Door Services**  
**6280 Peachtree St.**  
**Los Angeles, CA 90040**

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

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## Oversized lots



# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

## If successful

I will collect the purchases myself ☐  
Please contact me with a shipping quote (if applicable) ☐  
I will arrange a third party to collect my purchase(s) ☐

## Please email the completed Registration Form and requested information to:

Bonhams Client Services Department  
7601 W. Sunset Blvd  
Los Angeles, California 90046  
Tel +1 (323) 850 7500  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: Native American Art	Sale date: 12 December 2023
Sale no. 28461	Sale venue: Los Angeles
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:









Bonhams  
7601 W. Sunset Boulevard  
Los Angeles, California 90046

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+1 323 850 7500  
bonhams.com

**AUCTIONEERS SINCE 1793**